

DOWN BEAT

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STRICTLY
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THE SQUARE

Frances Wayne, former Herd canary, has signed with the Gale Agency and probably will follow Mildred Bailey at the Blue Angel in Manhattan when the latter closes on April 13. . . Charlie Spivak rang up an all-time boxoffice high at the Tunetown in St. Louis. . . Willard Alexander pulled Count Basie and Vaughn Monroe out of the William Morris Agency.

Don Lodice, after two years in the Hollywood studios, took his sax back to Tommy Dorsey last before the band opened at the Rainbo in Chicago. . . Duke Ellington will play a double concert date at Carnegie Hall this year, November 23 and 24. . . Nancy Norman and Dick Brown, former Sammy Kaye vocalists now Mr. and Mrs., are rehearsing lullabies.

Neal Hefti has launched his own publishing firm, Castle Music, and may form a small combo for Swing Alley. . . Starting April 1 and continuing through June, Coca Cola will use only three bands a week and the same three, Guy Lombardo on Mondays, Kayser Cugat on Wednesdays and Harry James on Fridays. . . Ray McKinley has been held over at the Commodore hotel in NYC.

The courts gave Charlie Yates back to the Frederick Brothers, but he may appeal. . . Linda Stevens is the new girl chirp with Al Donahue. . . Howard DuLany and his little wife, Anne, lost another baby at birth, their second in this manner. They have one daughter, Marianne. . . Bullets Durgom has signed one of our favorite vocalists, Janette Davis, and maybe she'll get that Hollywood break now that she deserves.

CBS is planning to build a mixed variety show with Willie Bryant as m.c., a mixed band headed by Teddy Wilson and such guest singers as Bob Johnson, Sarah Vaughan and Ella Logan. . . Tony Pastor will play his first Pennsylvania hotel date in Gotham starting April 15. . . For genuine kicks, give us the Ed Getz five-piece at the Stage Door in Milwaukee, especially the guitar man and the pianist.

Flu germs took Mel Powell out of the BG engagement at the NYC Paramount, with Teddy Wilson, Jack Pleis and Johnny White (violinist) pinch-hitting. . . Jimmy Dorsey follows Les Brown in Newark's Terrace Room on April 4 and Charlie Spivak replaces Louis Prima at the Meadowbrook in Cedar Grove. . . Aladdin is the name se-

BLUE NOTES

By ROD REED

Is it true that Jack Dempsey and Gene Tunney have been signed for the name roles in that movie *The Fabulous Dorseys*?

Big executives always say "Know-How" is essential to success. They can talk plainer than that—it's "Know-Who."

Now ideas in the band business are Alvin Roy's "double-brass" and King Guion's "double-rhythm." Neither, however, is expected to become more popular than the "double-cross."

Icky Vicki isn't surprised that Artie Shaw wrote a screen play. She says he inherited that talent from his pop, George Bernard Shaw.

Petrillo's trophy room contains a collection of cartoons vilifying himself. No doubt they hang next to the scalp of Dr. Joseph Maddy.

Jo Wins—The Poll, That Is



New York—Our Jo (and we can say she is ours, for she won the Beat's recent poll) and Martin Block are happy—and why not? Martin had just presented Jo with her Down Beat trophy, during a recent Chesterfield Supper Club show.

lected by the Philo record firm in Hollywood, forced by Philco to pick a new title.

Tommy Dorsey is the new musical director for WOR-Mutual radio station in New York and will have his own air show there. . . Chuck Peterson, trumpet ace, has joined Alvin Roy, who also has a new vocal group, the Airliners, consisting of Betty Perkins, Jimmy Joyce, Bill Graham, Ralph Hall, and Tom Kenny. . . Maxine Sullivan returned to Le Ruban Bleu in Manhattan.

Buddy Rich's wife, hospitalized by an alleged overdose of sleeping tablets, has been released. . . Benny Goodman will take his clary down to play with the Memphis Symphony on June 18 and 19. . . Johnny Long opens at the NYC Paramount on April 10. . . Tommy Rockwell bought new uniforms for his GAC baseball team, and now they're waiting for Harry James to reach New York with his crew.

Butterfield Builds Band

New York — Trumpeter Billy Butterfield, about whom rumor has had going with almost every top name band as well as fronting his own crew, will forsake leading someone else's trumpet section for his own band. George Moffett, manager of Hal McIntyre, will supervise the Butterfield fortunes.

Agency commitments have not been signed. They hope to get the band fully set, as well as a few one-nighters through New England, before signing the band to any one agency.

Claude Thornhill And Wm. Morris Negotiate

New York—Claude Thornhill, in Boston at this writing, is expected to organize a band in the near future. Thornhill is negotiating with the William Morris Agency but it is still indefinite as to whether or not he will book out of that office.

John Kirby Features New Girl Vocalist

New York—John Kirby is featuring a girl vocalist, whom he recently discovered while playing a date in Boston. Girl's name is Shirley Moore, who joined Kirby at the Brown Derby in Washington, D. C. March 20.

Jazz Men Hit Road To Sleep In Beds

Hollywood—With local housing shortage reaching the disaster stage, personnel problem for bandleaders is reversing itself.

A while back it was almost impossible to get capable musicians to leave town with traveling bands. Now with, army discharges flooding city and looking for living quarters, many musicians are grabbing road band jobs because once away from here they have a better chance of finding comfortable beds in the hotel accommodations, which still seem to be available for bandmen when they get out of this territory. And, anyway, it's up to bandleader or manager to take care of them. Here, they have to shift for themselves, and, despite OPA rules, pay heavily for anything they get.

And, as to problems of bandmen coming in here for summer jobs with eastern outfits that one of finding homes for musicians is just one big, bad headache. It's reported that reps of major agencies are talking plan to secure Quonset huts and set up a "Musicians' Community" out in San Fernando Valley.

Baby Chick



Cincinnati—Newest claimant for fame, say Cincy musicians, is Donna Jean, 18-year old youngster who combines visual and vocal beauty to a charming degree. She's now with the Blue Barron band, has been singing since she was but 15 with the local Victor Adkins band.

Rainbo Clicks With A Swing-Name Ork Policy

Chicago—The 4,000 happy customers who packed the new Rainbo ballroom opening night March 12 weren't at all disappointed. The new spot, site of Mike Todd's old French Casino at Clark and Lawrence on the north side, has just

Dizzy Starts Large Outfit

New York—Dizzy Gillespie, doing sensational business at the Spotlite on 52nd street, will augment to 17 men, with a girl singer, and remain there indefinitely. Gillespie started auditions at Nola Studios March 15 and expects to have his band ready in a few weeks.

Fields Finally Opens In NYC

New York—After several delays, Herbie Fields opened at the new Palladium on Broadway March 15. At this writing, Fields expected to remain only a few weeks and then take his band on the road. Among other changes, Patti Powers replaced Mindy Carson as vocalist.

Despite the fact that ballroom, one of the most beautiful in the city, was redecorated with non-inflammable spun glass material, operators ran into snags in obtaining a license. Now that the place is open for business, they expect to continue and plan to form bands around well-known sidemen, giving them a buildup as well as a break-in location. First air shots will be via WOR.

Georgie Auld To Rehearse Band

New York—Georgie Auld will return to New York in April and begin rehearsals with his band at Nola Studios April 20. Band will do two record dates for Muscraft before the end of April.

Auld's booking differences are still in the stages of being straightened out and there is a possibility of Glen Island Casino for the entire season. In that event, he will obtain a release from Frederick Bros. as deal is being set by Howie Richmond, Auld's personal manager. If Glen Island Casino doesn't materialize, Frederick Bros. will book the band into Chicago and west coast locations.

Sam Donahue To NY Spot Soon

New York—Sam Donahue took his new band to the Army Air Base at Greensboro, N. C., for a week beginning March 19. The William Morris office expects to book him into a New York location within the next few weeks but Donahue will play the Rio Casino in Boston for two weeks beginning March 27.

Girl vocalist with Donahue is Mynell Allen, with Bill Lockwood (changed his name from Bassford) handling the male vocals.

Krupa Gets Covington From Les Brown Band

New York—Trombonist Warren Covington, who joined Les Brown after being released from the Coast Guard, left Brown March 24 and will join Gene Krupa when he opens at the 400 Restaurant here April 18. Covington, who will be featured, will rest at his home in Philadelphia and study voice until Krupa returns east. Trombonist Bill Seaman will also join Krupa at that time.

Down Beat covers the music news from coast to coast.

about all that it takes—a spacious floor, good seating capacity and Tommy Dorsey for the opening week. The Rainbo looks like the answer to the Eddy Howard-Art Kassel mickey monopoly on local dance spots.

TD, as always, delighted the crowd. So did the hall which, while no artistic triumph, was certainly adequate. The fact that the most exciting thing the band played all night was Ziggy Elman's *And The Angels Sing* (courtesy Benny Goodman, 1939) was completely overlooked by the kids enthralled by the name Dorsey. Anything that came out was great. That was just as well, too. As far as the pack of musicians on the balcony was concerned the band wasn't playing anything at all.

Shavers, Stoller Flashy

Main solo spots were handled by an exhibitionist, Charlie Shavers. His trumpet was brilliant with screaming riffs and runs, if not with any indication of taste or feeling.

Alvin Stoller, TD's flashy drummer, mechanically led a dull rhythm section. He plays a lot of drums, but all for himself and little for the band, which was in need of a spark of life. Tommy himself starred on one number on which he concentrated on Stoller's cymbals, lashing at them with unbounded enthusiasm, as Shavers beat tom-toms frantically. It was another high-spot of the evening, and a good indication of the tripe played throughout most of the night. Dorsey's was strictly a show band, and obvious at that. Trouble was that some came to hear swing, perhaps a jazz chorus—not music circa 1939.

Opening night, if not interesting musically, was crammed full of celebrities of the music world. Most of the band leaders, bookers and characters were there. It was quite a social ball.

Sherwood, Davis Follow

The Rainbo, run by the enterprising D. C. Trager and Leonard Schwartz, guaranteed Tommy ten grand with a 60-40 cut. Bobby Sherwood followed on March 19 (bands change on Tuesdays, with a Monday off-night), with Johnny "Scat" Davis on deck March 26 and Jack Teagarden for two weeks starting April 9. Kenton, Herman may follow.

Sunday afternoon jazz sessions may be inaugurated, according to plans of Rainbo flack Johnny Sippel. Local jazzmen will be used. Pianist Mel Henke is currently the intermission star, possibilities of a small band are still uncertain.

—don

Lynn Stevens Joins Woody

New York—Lynn Stevens, vocalist with Georgie Auld until his recent breakup, has joined Woody Herman. Miss Stevens fills the spot left vacant by Frances Wayne early in February.

Bobby Byrne On the Cover

Danny Boy is back again! That's the sweet strains of it coming from the aliphorn of Bobby Byrne on the cover of this issue. Out of the air service, in which he continued to play his tram and lead a band in addition to flying the planes, Bobby reorganized his civilian ork and will open at the Roseland ballroom in Manhattan on April 29. He recently cut several platters for the Cosmo label.

McKinley Rounds New Band Into Top Shape



New York—Ray McKinley, who opened with his new band at the Commodore Hotel February 22nd, still keeps up the rehearsal pace to round his band into top shape. Ray rehearsed his newest band at the Washington Lodge on Long Island, the same spot that he had rehearsed his pre-war crew. In the picture are Ward Irwin, bass; Jack Steele, Chuck Genduso (hidden by Ray) and Rusty Dedrick, trumpets; Mendell Lowe, guitar; and Irving Dinkins and Jim Harwood, trombones.

Jackie Kahner Finds Florida Fruit Strange

New York—What figured to be a profitable jaunt to the land of fruit and flamingoes turned out for Jackie Kahner to be something he needed like he needed another ventilation in his cranium.

Not only did the Florida story set Kahner back over a grand of his own hard-earned cabbage and cause him to shed 20 pounds of avoidupois, but he's had trouble getting musicians to go out with him since. And in all fairness to him, on the basis of fact he doesn't deserve the approbrium cast in his direction by his sidemen.

Mixup came about when Kahner, who formerly played with Al Trace and Chris Cross, went to Miami with four men as a comedy band to the Riptide, spot run by Max Calwell. Deal called for a grand for the group, and Kahner shekeled out for the fares of the men, over a hundred clams per each.

Arriving at the spot, Kahner in rapid succession, ran into the following:

(a) Local scale had been raised, so he'd have to pay each sideman \$137.

(b) Competition drawing off some of the trade, the owner wanted to cut the fee down to something less.

(c) The band would have to play for the show. (For a show and not comedy band, Kahner could have gotten sidemen for less.)

(d) Hours on the stand would be from 8 pm to 5 am.

After mulling on these new developments momentarily Kahner, with the agreement of his men, signed a release. Another band immediately started playing the spot.

Deciding that local union rules would prevent his working another spot for some time, Kahner

had to take the nut. He came back to blustery New York poorer and thinner, and without even the trace of a sun-tan.

—ben

Billy's Fans (?)

New York—Time was when fans were content merely to lift a glove or a handkerchief from their idols.

Now they go somewhat further, June Eckstine is sadly forced to admit.

The wife of maestro Billy recently threw a party in her Harlem apartment for some of her husband's admirers. Some time later the fans disappeared.

So did June's necklace, a bracelet and a set of ear-rings.

Miklos Rozsa Scores In Two Academy Pics

Hollywood—Miklos Rozsa came out with something of a double victory as the music ballots for the 1945 Motion Picture Academy Awards were counted. Miklos not only took first prize for best scoring of a dramatic picture with his score for *Spellbound* but took more honors as the award for best picture of the year went to *The Lost Weekend*, for which Miklos also did the score.

Winning song was *It Might As Well Be Spring*, written for *State Fair* by Richard Rodgers and Oscar Hammerstein.

Award for best scoring of a musical went to *Anchors Aweigh*, musically directed by George Stoll. Chief assistant to Stoll is Calvin Jackson, former arranger to Harry James. Although not mentioned in connection with the award Jackson and other arrangers who worked on the picture are probably entitled to a large share of the credit since the award is essentially for musical settings and presentations of production numbers.

Winning shorts were the cartoon *Quiet, Please*, scored by Scott Bradley; *Stairway to Light*, scored by Max Terr; *Hitler Lives*

and *Star in the Night*, both scored by William Lava.

A special award went to Frank Sinatra for his contribution to *The House I Live In*, a short in which Hollywood dealt a tap on the wrist to breeders of race hatred.

Cootie Closes Zanzibar Stay

New York—Cootie Williams closed at the Zanzibar early in February, a few weeks before he was scheduled to close, because he wasn't given a spot on the show. Claude Hopkins took over as featured band and remained when the new show opened March 7, with Ted McRae as the alternating band.

Current bill highlights Bill Robinson, the Mills Bros., vocalist Marie Ellington and Maurice Rocco, latter a holdover.

Cab Calloway, who opened at the Strand theater here March 15, will be the next Zanzibar attraction.

DeArango Alternates At 52's Three Deuces

New York—Guitarist Bill DeArango has the alternating group at the Three Deuces on 52nd street where Eddie Heywood opened on March 6. Besides DeArango on guitar, combo has Harry Biss, piano; Iggy Shevak, bass and Tiny Carr, drums.

James' Anita Boyer Now With Opie Cates

Los Angeles—Anita Boyer, last heard with Harry James, is now doing vocal chores with Opie Cates at Roger Young ballroom on Friday and Saturday nights. Cates, who has leased the spot and is operating it himself, opened there March 8.

Rudolph Schramm To Teach GI's Schillinger

New York—A 15-week course in the Basic Principles of the Schillinger System of Musical Composition has been formed for and by GI's at New York University. Rudolph Schramm, well-known arranger and conductor, will instruct the classes.

Behind the tales of veterans in search of a musical education was the little known fame among top-flight musicians of the late Joseph Schillinger. Most of the GI's learned about the Schillinger system from professionals in service orks. Once out, the vets returned to seek an accredited school where classes could be conducted.

Through Professor Paul McGhee, director of NYU's General Education division they secured a classroom and were able to approach Schramm. The arranger-conductor was glad to teach once he learned that the veterans themselves had organized the class.

Classes will meet Fridays at the Washington Square Center of the university. Prerequisite for admission is a sound knowledge of musical notation. Class is open to a limited number of non-veterans as well as vets, and will offer material contained in the first three books of the Schillinger system, including the science of how to make music out of any given set of notes (pitch scale). The entire system will be presented through advance courses in subsequent semesters.

Anthony Chase Job Successful

St. Louis—Ray Anthony concludes a highly-successful five-week date at the Chase hotel here next week. Originally booked for two weeks, band's contract was extended to five on their opening night.

Four changes were made in the line-up of the 19-piece crew: trumpeters Nick Galeta, ex-Byrne lead, and Jimmy Shaun and pianist Wayne Peterson and tenor Lou Sader.

Eddie Heywood Cuts New Album For Decca

New York—Eddie Heywood, who is playing some tasty jazz at the Three Deuces on 52nd street, recently made a new album for Decca in addition to a series of six sides with Bing Crosby.

Raymond Scott Does Road Tour

New York—Raymond Scott who did the score for the new Mary Martin musical, *Lute Song*, conducted the orchestra for the Decca album of the tunes and then took his band to Nevelle Country Club in Ellenville, N. Y. There he will rehearse for ten days before going on the road prior to opening at the Chase in St. Louis.

Scott intends to play concerts following the Chase and is concentrating on symphonic jazz. Dorothy Collins is the girl vocalist with Scott.

Hampton Packs 'Em In Broadway Aquarium

New York—Lionel Hampton augmented a name-band policy at the Aquarium on Broadway March 5 to a jam-packed house and has been doing turn-away business since. New vocalist with Hampton is Winnie Brown, sharing vocals with Madeline Green.

Lionel is scheduled to make another Carnegie Hall appearance April 28, adding 35 symphony fiddles for the concert.

Al Jarvis Into New Radio Outlet—KLAC

Hollywood—Al Jarvis, platter merchant and founder of radio's Make Believe Ballroom, left KFWB after 12 years of association for KLAC. Latter station is being reorganized into what is expected to become a leading broadcast outlet. Jarvis takes his shows and most of his accounts to KLAC, (formerly KMTR).

New Wald Chirp

New York—Kay Allen, who left Jerry Wald recently, was replaced by vocalist Anne Russell. Miss Russell, a Chicago lass, was discovered by Lester Lees, Jerry Wald road manager.

Another Winnah—Mr. Smith



Hollywood—Altoist Willie Smith and his *Down Beat* trophy meet up with each other, as bossman Harry James hands it over. And the photo couldn't be complete without a touch of lush femininity—in this case, new James chirp, Ginnie Powell. Getting back to the subject, Willie was awarded the trophy for placing second in the alto sax division of the *Beat's* 1945 all-star band poll.

And Now It's 'The Dimples'



New York—No, not the body, not the look, not the legs—well, wait a minute—we were going to tell you. Enyhow, the dimples in Annette Warren who sings and plays piano here in the Zodiac Room of the Park Chambers Hotel. The *bicuspid*—now look what we've got into—who started all this anyway? The lovely Miss Warren was the girl chosen to make transcriptions with the Brick Fleagle band, the outfit which had such new and advanced ideas that it never existed outside the rehearsal hall and recording studio.

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Pop's Past And Present Stars



San Francisco—Under the ropes at the Palace hotel's Rose Room are Martha Tilton, Pops Whiteman and Henry Busse. Martha enjoys some tall stories of the old Whiteman days, when Henry was featured trumpet soloist, and not a vet bandleader. Busse's new outfit, 21-men strong, is at the Rose Room.

King Cole Tour Plans Feature Serious Stuff

Hollywood—The King Cole Trio is readying plans for an extended concert tour of the country in 1947. This was revealed here recently for the first time by Nat Cole. Concerts will feature more serious works than the current Trio fare, and will emphasize the unit's versatility and virtuosity, both as a group and for each man's solo artistry.

Cole is writing now for the tour, including a concerto, and is interested in other composer's works, particularly in a serious jazz vein. Concerts are planned for a two hour span, will feature just music, no novelty stuff.

The pianist-vocalist-composer feels his group will be at their popularity peak next year, and "our popularity probably will put us in a better position to play a more serious type of music, essentially in the jazz idiom. Then I hope to be able to perform the kind of music we tried so hard to make the public listen to and accept before."

Nat continues, "I'm in the middle of writing my concerto and hope to have it finished soon. I'd like to use new music by other composers too. One I have found, an impressionistic mood piano work, *Swampland Nocturne*, written by Frankie Laine. I'll keep listening for music I feel I will be able to program with what I want to play on the concert tour. "Maybe this is all a happy dream, and maybe it won't work—but I'm going to try, and hard, and you can't blame me for trying, can you?"

N. Y. Jazz Club Gives Sessions

New York—The New Jazz Foundation has announced a series of three jam sessions to be held March 17, March 31 and April 14 at Lincoln Square Center.

Lineup for the March 17 session features tenormen Don Byas and Dexter Gordon; trombonists Trummy Young and J. J. Johnson; Bill DeArango, guitar; Ray Perry, violin; Buck Clayton, trumpet; Jimmy Jones, piano; Al Hall, bass; Max Roach, drums.

Plenty Thrills, Tatum on 52nd

New York—Musical thrills were plentiful when Art Tatum returned east to open at the Downbeat on 52nd street March 7. Opening night was shared by the Phil Moore Four. Moore, not on a par with his previous groups, doing too many novelty vocals and short on good musicianship, has Johnny Pitman, trumpet; Doles Dickson, drums and John Levy, bass. The fine Lou Mel Morgan Trio also holds over at the Downbeat.

'Lips' Still Hot

San Francisco—The A.P. bulletin that Henry Busse, noted musician, had died, was not wrong—but the rumors that quickly spread that bandleader-trumpeter Busse had died were. The Henry Busse who passed on was for years with the Paramount circuit, and was well known in New York music circles. "Hot Lips" Busse is with his band at the Palace hotel here—and doing an amazing biz for one rumored on the deceased side.

\$5,000 Per Week And No Comers

Los Angeles—Barney McDevitt, manager of L.A.'s soon-to-be-opened new name band spot, the Avadon, was scurrying about in search of a band as this was written and frankly admitting that the picking was poor despite reported willingness of Avadon's operators to go as high as \$5000 per week for first two weeks' opening splash.

Tommy Dorsey, Jimmy Dorsey and Harry James were said to have turned down offers, though all would be available. One reason may be that such bands can gross that much on one-niters.

Operators of the Avadon which may be ready for opening latter part of April are Jack Rogers, who has been operating several drink & dance spots here; Emmett Abernathy, operator of the Dreamland taxi-dance on Main st., and A. V. Montin, local business man.

Avadon will operate seven nights with a local band on Tuesdays. There will be table seats for around 250, dance space for 5000.

Fire Completely Guts Orlando Nitory

Orlando, Fla.—The Sho-Boat club burned March 3, with an estimated damage of close to \$50,000. The building was completely destroyed. Dante Versaci's dance-novelty band, composed mainly of ex-servicemen from Philadelphia, was working the club.

Pops At Carnegie

New York—For the first time in the history of the 55-year-old Carnegie Hall, a series of Pop Concerts will be presented from May 4 to June 22, six nights a week. Seventy members of the N. Y. Philharmonic-Symphony Orchestra, with guest conductors and guest soloists, will be heard on the programs consisting of classical and light classical music.

Earle Warren To Kellys April 4

New York—Earle Warren's opening at Kelly's Stable has been changed from March 29 to April 4. Walter Fuller will close on March 27, with the place shuttering for a few days for a remodeling job.

Linda Keene, currently at Kelly's and a long-time favorite at the spot, will hold over. Alternating group with Warren will be the Teddy Kay Trio. Group consists of Kay on piano; Bill Goodell, guitar and Bob Carter, bass.

Sarah Vaughan Sparks Cafe Society Show

New York—Sarah Vaughan scored another hit when she opened March 5 at Cafe Society Downtown. Miss Vaughan, who was recently wed to a member of the Billy Eckstine band, is expected to sign a recording contract with Columbia Records.

Complementing the show at Downtown's Cafe Society, Sarah Vaughan highlights a fine show, which features J. C. Heard's great little band, boogie-woogie pianist Pete Johnson and singer Josh White.

Finish Up Last Of Jazz



New York—Though they certainly didn't concur with producer Henry Hewes' opinions that "jazz is finished," pianist Joe Sullivan and singer Hadda Brooks and Red McKenzie were featured stars of the jazz wake held last month at Town Hall, entitled *Exit Singing*. The affair was so lively that it definitely proved Mr. Hewes in the wrong. Red McKenzie even came out of a semi-retirement to prove it so. Photo by Otto Hess.

Complete Musical Atmosphere



Hollywood—What else might one expect at a songwriter's home? A musical bar, walls entitled with song hits, highball glasses with title notes of his biggest hit—and a gorgeous young gal who can really sing 'em right. Spot is Jimmy McHugh's home, the gal is Betty Bradley. The song is *Can't Give You Anything But Love*, by the way. And Jimmy doesn't drink, we hear.



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Hal Otis Tells How It Should Be Done

Milwaukee—"Compulsory training in jazz should be included in our educational system of tomorrow," Hal Otis believes. And who is Mr. Otis? Perhaps nobody yet—but it won't be long! At 24, Hal Otis is the hottest fiddler in the business, the wildest if not the weirdest. He hates the term rebop, but loves what it stands for. He can't stand electric violins, but his instrument, like Stuff's, is amplified. Has to use it in clubs. But despite such contradictions, young Hal Otis speaks a lot of sense.

"The current monopoly of commercialism," Hal urges, "should be broken down. The necessity for it should be removed, and this can be done only through proper education. Schools must offer courses in jazz, some perhaps for playing it, but mainly classes in jazz appreciation. This might do the trick!"

Was With Kenton

Early in June, '45, Hal joined the Stan Kenton band—"greatest inspiration I ever got." He left at the end of July, principally because he couldn't play as often as he wanted. He's had his fast string trio since then, has been at Milwaukee's Hotel Kilbourn since November. He expects to go to St. Louis soon, and hopes like so many young stars to have his own big band someday. Woody Herman with strings.

Hal—real name Harold Otvos—dropped classical study on the spot when he first heard Benny Goodman in 1939. He broke into the swing biz as bassist with a

Floyd Bean combo, but after a short army stint, went back to his beloved violin.

Fantastic Figure

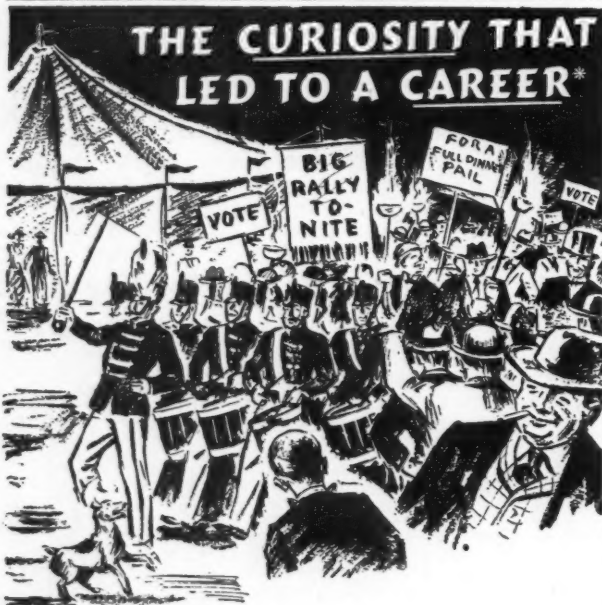
With Warren Downie on guitar and Bill Fleming on bass, Hal makes strings talk, and talk hot! He assumes fantastic postures, makes fantastic gestures and grimaces, executes fantastic things. He hunches forward, stamping his foot furiously. He arches backward, breaking bow-strings left and right. He interpolates snatches from the classics, others of native wit.

What hot violinists does this contradictory young man with ideas prefer? Perhaps it's natural it's none of them! "I can't see Nance, or Grappelly. Venuti was great in his day. South for taste, tone and technique, Smith probably the most exciting. Like Caceres very much, but actually Heifetz and Milstein are my choices, hot or not!" And he'll still take Beethoven and Debussy!

—jux

Jo Jones With Basie

Chicago—Jo Jones, just out of the army, set up his drums with Count Basie at the Tune-town ballroom earlier this month. Basie comes into the Regal theater here first of April.



On a warm summer night many years ago a curious boy stood spellbound as a torchlight parade marched by. The parade held many attractions but the boy had eyes and ears only for the crack drum corps that set the beat... Out of his fascination came a decision that affected not only his life but drumming history... It was a decision to become a drummer. It carried him from jobbing dates to symphonic heights, and led eventually to a determination to make drums that would possess all the qualities he had yearned for in a long career... WFL Drums are the direct result of that decision... WFL are the personal initials of Wm. F. Ludwig and your guarantee of the finest drums made under Bill Ludwig's personal supervision.

*The facts in this narrative are taken from the book "My Life at the Drums" by Wm. F. Ludwig. For your free copy of the latest edition, write today.



WM. F. LUDWIG
President

WFL Drums

WFL DRUM COMPANY, 1728 N. Damen Ave., Chicago 47, Ill.

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Play When They Feel Like It



Davenport, Iowa—This is the job most musicians dream about! It seems—according to the sign in the background—that they play only when they get around to it, "every 15 or 20 minutes." Such an easy-going life! Considering it all, Jack Blair, the drummer; Ward Erwin, bassist; Keith Greco, pianist; and Tommy Intocombe, sax and clarinet, appear well on the "beat" side, though.

CHICAGO BAND BRIEFS

The story of the opening of the Rainbo is printed on page one, also a "Quick Guide" listing of the recommended combos, bands and soloists currently featured around town. So our "Briefs" will be just that, this time.

Frankie Masters, at the Stevens, comes through nicely on those air shots. Tenorman sounds particularly nice... The Carmen Cavallaro date at the Chicago theater is indefinite due to the tremendous popularity of the current pic. *Road To Utopia*, which is breaking all records. The "Poet of the Piano" (ouch!) won't come in until Crosby and Hope run out... Count Basie and Cootie Williams have been inked in for April dates at the Regal—the Count for the week of April 5, Cootie for a week beginning the following Friday.

The Hot Club's last session (March 17) was a drag before it began. Most of the musicians wished they had never signed contracts, once they found the messed-

Quick Guide to Chi Music:

DALLAS BARTLEY—Stairway-to-the-Stars
FLOYD BEAN—Riviera
HILLARD BROWN—Joe's Deluxe
GEORGE DE CARL—New Horizon Room
FRANKIE CARLE—Hotel Sherman, opng. March 29
JOHNNY SCAT DAVIS—Rainbo ballroom
ROY ELDRIDGE—El Grotto
ROZELLE GAYLE—Tailspin
FLETCHER HENDERSON—Club Delia
DAVE LEWINTER—Ambassador East
MAX MILLER—Elmer's
LAURA RUCKER—Tin Pan Alley
RED SAUNDERS—Garrick Bar
LONNIE SIMMONS—Pershing Lounge
TAY VOYE—Capitol Lounge
EDDIE WIGGINS—Brass Rail

up way the groups were thrown together.

Herb Hendler, Cosmo records head, knocked himself out recording Hal McIntyre, Tony Pastor and Dallas Bartley's group on successive nights. To get the studio at WGN they wanted, Hendler had to record after 2 a.m. each morning!

Columbia Signs Elliot Lawrence

Philadelphia—Elliot Lawrence has signed a contract with Columbia records, first Philly band since Jan Savitt to get a platter contract. The first record date will be announced when Manie Sacks gets back from the west coast.

Tunes for the first sides are already selected and they will be *Left In The Corner Where You Are* and his theme song, *Heart To Heart*. Both songs are written by Lawrence and Bick Richner, local tunesmith.

The young Philly maestro now has his own music company and had to change the name of the organization this week. It was known as Lawrence Music Co., but when Mills Music revealed that they have a Lawrence Music Co. as a subsidiary, he had to change the name to Elliot Music.

Of Interest



Chicago—Helping formulate plans for the now current series of lectures, entitled *People In Their Music*, designed to expose the roots of all music and conceived on an inter-racial basis, is lovely Hilda Simms, Anna Lucasta star and one of the brightest newcomers in the theater in years, and equally lovely Suzanne Tory and Raeburn Flerlage. Miss Tory is director of Chi's Parkway Community House, Mr. Flerlage will conduct the 12 to 16 week series.



During a recent engagement of the Modernaires in Washington, D. C., Ralph Brewster, one of the members of the group, was awakened at an ungodly early hour by the hotel clerk. Ralph first thought he had overslept and that it was time for a show. But the clerk informed him that he was due at the Senate. A rather bewildered Modernaire finally convinced a red-faced clerk that he was crooner Ralph Brewster of New Jersey, not Senator Ralph Brewster, from Maine.

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TWO TYPES

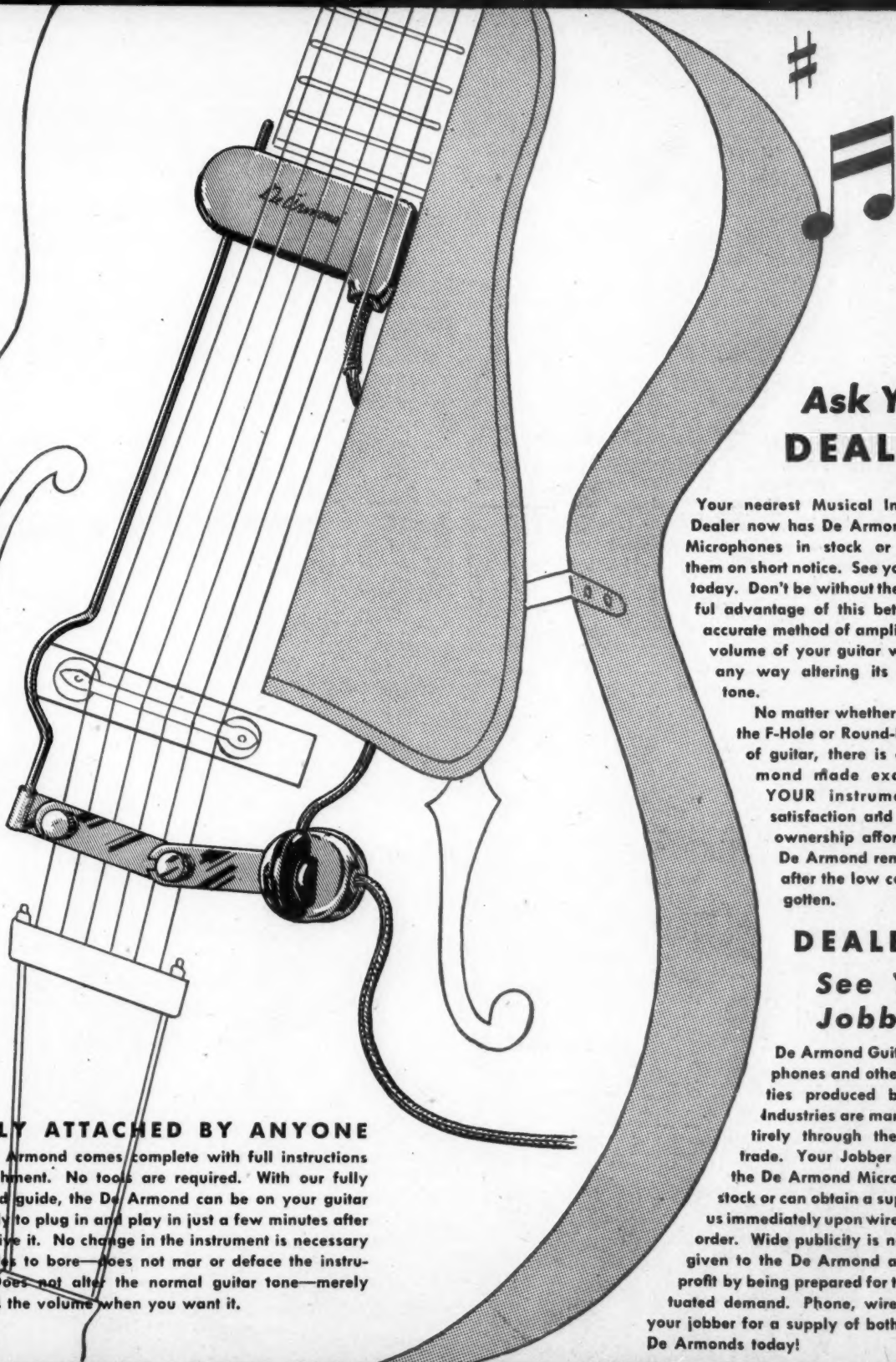
F-HOLE MODEL: Complete with volume control which gives the player absolute control of his individual instrument, thus permitting use of vocal microphones through the same amplifier. The F-Hole Model may be purchased less Volume Control if desired.

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She Fooled Record Execs



Hollywood—Audiences who saw *State Fair* didn't realize it wasn't Jeanne Crain's voice when the movie star appeared to be singing. Neither did a couple of recording firms, who were quick to approach the Celluloid Junction star, for a record buildup. Actually the voice belonged to the lass above—Louanne Hogan, whose talents obviously shouldn't be confined to a sound track alone. Louanne has already signed to sing with Muscraft Records, who wasn't fooled by the Hollywood double-play. She'll soon appear under the Muscraft label as featured singer.

Broadway
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Boris Morros To Film Carnegie Hall Story

Hollywood—Boris Morros, who sold out from under in his ARA platter firm, continues his personal of dance bands with plans for *Carnegie Hall*, a music film of that hall, reaching the production stage with BG, TD and Vaughn Monroe selected to represent the swing field.

A long list of concert and sympho artists will also appear in the picture, with specialties by several headliners.

LOS ANGELES BAND BRIEFS

Benny Carter opens tomorrow night (26th) at the Trianon. That signing came too late for the last issue, as did such last minute bookings as Joe Venuti into the Casino Gardens. Will Osborne follows April 2.

Those choice Catalina Island boat jobs, back again for the first time since pre-war days, are causing a mad rush among musicians. We'll see if politics or musical ability pays off in the end, here. The Casino, Island's big dancery, is being readied for early summer opening.

With most spots bidding sky-high for top names, the Aragon ops will sit tight with Lawrence Welk and Paul Martin bands. They refuse "to be stampeded into boosting some bandleader's income tax"! But the other spots—the new Avadon, the Casino Gardens and the Palladium are bidding high and wide.

Jive Jottings

King Cole will hold over at the Troc, through Spike Jones run and perhaps longer. . . Grady King outfit, with Betty McCabe, has interim deal at Palladium, coming in with Buddy Rich on the 19th. . . Opie Cates, with all his work, must have very little time to get into mischief.

Art Tatum set for engagement at Billy Berg's this summer. . . Slim Gaillard, back at Berg's with Zutty Singleton, would be a match for movie character roles. What a character! . . . Meade Lux Lewis soloing at the Swing club. . . Edgar Hayes heading unit of Teddy Bunn, Willie Price and Bryant Allen at the Somerset House, in Riverside.

Notings Today

Eddie Heller new sales head here for Cosmo records. . . Lowell Martin now attached to Lud Gluskin's staff at CBS plant here. . . Nappy Lamare with Eddie Miller's tenor waxed four sides for the Mercury label. . . Backers are setting Mutual net time for King Guion's new "double rhythm" band from the Meadowbrook.

Behind The Bandstand

One of the leading indie platter makers leaves for Texas soon to persuade Peck Kelly, legen-

Bing Remembers His Friends



Hollywood—Bing's a busy man this days, but not too busy to accept another of his many recent awards. This time it's the *Beat*'s trophy (Bing won again), with coast scribe Charlie Emge presenting. We're lucky, too—first pic of Bing snapped in a long while.

dary pianist, to cut his first wax. Kelly called off his planned trip to Hollywood a while back. He says he never has strayed from his local haunts, and never will.

Music City Meander

Hollywood—The platter biz out here gets more frantic, day to day, with recording dates coming thick and fast. Boys don't mind it at all, sitting in on all these extra-dough doings. Atomic, Philo, Black & White, Exclusive and Sunset are just a few. Harry Lim even came cross-country, recording the pick of coast jazzmen for Keynote.

Beryl Adams in town scouting talent and pleasure, keeping his eyes open for Mercury prospects. . . Frankie Laine into Billy Berg's. . . Tommy Todd Trio on Black & White, and it wasn't just another date!

Bob Levinson and Mel Torme did themselves well with a staff writers' contract at Burke-Van Heusen. . . Leon Rene set up his own publishing firm, to tie in with his Exclusive records. Johnny Blackburn (who wrote *Moonlight In Vermont*) is manager. . . Still talk of Krupa joining Capitol. Mercer's looking for another name outfit, anyway.

Les Brown around last month, discussing his publishing interests in Loft-Marmor. And thrush Doris

Day decided she might as well get a free trip west, will leave band when they reach here so she can marry George Weidler as soon as possible. Brown goes into the Palladium in July.

George Handy, who has a manager now to handle all his arranging chores, found a place in San Diego just to be near his heart, Flo Ann Morse, Ella Mae's kid sis. . . June Arthur left Garber, may join Bob Crosby soon. . . The Polk kids are going great—Lucy Ann with Kyeer, brother Gordon with Bob Crosby, brother Vernon on KHL with Harry Zimmerman's band. And the group continues on the Ford show.

Anita O'Day and hubby Carl Hoff ready to go with their nitty in the valley, though plans aren't much beyond the plans stage yet. They've found the spot they want, anyway.

Dave "Ace" Hudkins, ex-show manager, now recording engineer at Music City, has the personal management bug. He's in a choice spot to dig up new tunes and talent.

Bullets Durgom has a future jackpot in the zany Slim Gaillard, Slam Stewart's old partner. Slim has Hollywood wild with his hip-talk, his records outsell all others at local platter shops. . . Sinatra and Will Osborne both waxed a light 16-bar ballad, *Something Old, Something New*, which should reach the Parade without a struggle. Frank's Barton Music publishing.








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Ten-Carat Gal



Los Angeles—This is the love- ly lass that Bob Crosby intro- duces nightly at the Palladium, when there's a sweet or jump tune to be sung. It's Jewel Hop- kins, and she's strictly a ten- carat tomata.



by Charles Emge

As one of the minority which is bored numb by Deanna Dur- bin's pictures, though not neces- sarily by Deanna, we make it a point to see a Durbin movie once in a while just to observe Univer- sal's struggles to find adequate screen stories for her. As a child star Deanna was no problem for her producers, but it seems to have become increasingly diffi- cult to find good vehicles for the buxom, but charming, young singing actress of today.

In *Because of Him* (now there's a title!) it's possible that there is a hint of what goes on at Universal between Deanna and her producers. In this story she is a singer who uses her voice only to advance her career as an actress. This works out very well in the picture and provides for the introduction of three songs.

Lover (Rodgers & Hart) is in- serted neatly into the continuity by the simple method of having Deanna place one of her own re- cordings on a phonograph and sing a duet with it, an easily-ac- complished technical stunt that has been done before but not usually so well as here. *Danny Boy* is just popped into the script with no attempt to explain the orchestral accompaniment to those whose sense of realism is jolted by this type of presenta- tion. *Goodbye Forever* (the song is not really as bad as those who usually sing it) comes off in a sequence that is one of the most bewildering attempts to inte- grate music with action we have ever encountered. You must see this one!

Sound Stage Siftings

Ferde Grofé, a "home town boy" whose musical works have long been virtually passed up by movie men, is at last getting attention in Hollywood. Grofé recently com- pleted his first big-time scoring as- signment for Universal's *Time Out Of Mind*. Walt Disney has pur- chased the screen rights to Grofé's *Grand Canyon Suite* and will use it as musical basis for an ani- mated feature picture. Another

producer is talking with Ferde about doing a biographical along the life and music of Ferde Grofé idea.

Ted Saldenberg and Ed Reb- ner, piano duo featured on Hol- lywood airshows, were engaged by Walter Lantz to record for *Chopin's Musical Moments*, the second in a series of animated shorts based on excerpts from the classics. Lantz's first subject was the *Poet and Peasant* over- ture. Next in line is a short built around the *William Tell* over- ture. This recalls that Darrell Calker, whose work in scoring the Lantz picture we have men- tioned here many times, has just completed his first scoring as- signment for a dramatic feature, the Pine-Thomas production *Big Town*.

Looks like the best way to get into pictures these days is to start out as a musician. Dorothy Eustis, young concert pianist who appeared several years ago in the east as a child prodigy and is a current pro- tégé of John Charles Thomas, has been signed for an acting role by American Film Corp.



Hollywood—*Bright Lights*: Spike Jones is lining up an out- door unit to play conventions and state fairs. Besides his strictly "City Slicker" combo, he'll have bareback riders, clowns and other circusy stuff which will add up to two hours of fun. Nope, the band boys won't have to double on the fire- loop-jump routines. . . MCA is having a real shake-up and the Larry Finley case helped bring it around.

Artie Shaw is forming a new band. Ho, hum! . . . Sinatra just arrived home from the east and while there he arranged to promote some fisticuffs. . . The Dinning gals have had their option picked up for

two more weeks at the Nevada Bilt- more in Las Vegas.

Paul Pendarvis has been hired as station KLAC's new musical director. . . Bob Mohr is organ- izing his own publishing house —Winner Music. . . Wingy Ma- none is forming a small combo to record for Gilt Edge. . . Four Star Records have snagged Ruth Robin of the Phil Harris chirp dept.

Gladys Bentley has grouped to- gether CeePee Johnson, Bill Had- not, Sylvester Scott, Johnny Otis and Brother Goodwin to record with her on Excelsior. . . Ivie An- derson, who retired from the Duke's band three years ago to open a chicken-shack, will do a bit of *Black & White* dicing.

ARC LIGHTS: Betty Hutton is being measured for a sarong for her new pic. How can you jump and bump around like that in a sarong? . . . Charlie Barnet will do a musical-short at U before he heads for N.Y.'s 400 Club. . . *March of Time* is preparing a feature on night club life in New

York and will spot all the name bands.

LOVE LIGHTS: Dave Rose and Jane Nigh are together again. . . Desi Arnaz's lush thrush, Amanda Lane, is a "vroom" with Greg Baut- zer. . . Benay Venuta and husband Armand Deutsch have arrived for a spell of lollin' in the sun. . . Den- nis Day is back to his old tricks with a new chick—Eugenie Baird. . . Betty Hutton may present Ted Briskin with a bundle of jumps sooner than you think. . . Bullets Durgom is sprinting after Nancy Marlowe and at this point, she's walkin' real slow.

Ted Yerxa In Disc Biz

Los Angeles—Ted (*Lamplight- er*) Yerxa, newspaper promoter and jazz fan, is planning to release records under "Lamp- lighter" label. Name musicians, including Barney Bigard, Vic Dickenson, Ray Linn, Calvin Jackson, Allan Reuss, and Wille Smith among others, will wax for Yerxa shortly.

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lip tip control

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(for tenor)
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Diggin' the Discs with DON

Almost more labels, more releases than one reviewer can keep up with. Some of them are hurriedly and sloppily thrown together and not worth a second spin. But many of them can't be

Child Welfare

New York—During a phone conversation between John Benson Brooks, arranger for Randy Brooks, and Paul Case of Crawford Music, Brooks' little daughter was making such a commotion, it was difficult to hear. Excusing himself, Brooks turned to her and in his most dignified manner said: "Stefanie, if you don't stop making that noise, I'm going to Re-Bop you!"

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- 12-in. No. K-1317—MAKE BELIEVE; JUST ONE OF THOSE THINGS.....\$1.05
C. Hawkins All American Four
- 12-in. No. K-1318—SOMEBODY LOVES ME; YOU BROUGHT A NEW KIND OF LOVE.....\$1.05
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- Lester Young—King Cole—Red Callender—TEA FOR TWO, BODY AND SOUL; I CAN'T GET STARTED, INDIANA—2 12-in. records in folder.....\$3.35

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stuffed—these small firms such as Philo, Dial, Black & White, Jewel, Sunset, Mercury among others manage to do all right. There's a flock of good sides—big bands, swing combos, vocals. But practically no Dance sides.

Swing

EDDIE VINSON

It's A Groovy Affair

I've Been So Good

Mercury 2030

Vinson's crew again performs excellently, with smooth ensembles, clean blowing, good arrangements. Particularly pleasant is *Groovy Affair*, just that. Vinson's alto and vocal are the high spots of the blues backing.

WOODY HERMAN

Wild Root
Atlanta, G. A.

Columbia 36949

Wild Root, written by Neal Hefti, for the Herd's radio commercial, is one of the few sides of theirs that doesn't come off tops. Tempo isn't right, the beat isn't there as it should be. Flip Phillips' tenor, Bill Harris' vigorous trombone, Woody's clarinet and Pete Condoli's trumpet are there, as well as madly screaming brass. It's one of the more frantic of the wild Herd sides! Reverse is an outstanding arrangement and interpretation of a good ballad—and a better indication of the band's true brilliance. Scored by Ralph Burns, it features the weird guitar-piano-bass passages that Burns

Moune Glows



New York—Moune (pronounced Moon) opened recently with the new Cafe Society Uptown show. The gal, who plays piano and guitar, and sings in several languages, is said to be one of the first French entertainers to arrive here since the end of the war. *Acme Photo.*

has been writing lately. Sounds like the King Cole Trio, and good, in a big band! Condoli's trumpet and Woody's vocal are excellent.

TEMPO JAZZMEN

Dynamo (A & B)

Dial 1001

Gabriel is, of course, our own Dizz Gillespie; *Dynamo* is Dizz's theme, *A Dizzy Atmosphere*. It's typical Gillespie, then, as is (for better or worse) anything that he sits in on. Part of the group, obviously minus Charlie Parker, is the one he took out to the coast with him—Milt Jackson, vibes; Stan Levey, drums; Al Haig, piano and Roy Brown, bass. Lucky Thompson, tenor, is added, and fails to find a good blend with Dizz's horn. Sides, two masters of the same tune recorded within a few minutes of each other, one at a slightly slower tempo, shows perhaps a higher degree of musicianship and taste than other Gillespie acetates, perhaps because there's less ensemble work, less Gillespie trumpet and more solo work by others involved. Sides are very well recorded, supervised by Ross Russell, who intends to further this original experiment in modern jazz.

LESTER YOUNG

D. B. Blues

Lester Blows Again

These Foolish Things

Jumping At Meniers

Philo 123, 124

First of all, the musicians: Dodo Marmarosa, piano; Red Callender, bass; Henry Tucker, drums and Vic Dickenson, trombone. Most important, however, is that these four sides are the first recorded by Lester Young since his discharge from the army—and the first recorded proof of his playing today. Few of his adherents, some as fanatical as Gillespie's, will be disappointed; yet others more discerning, or desiring to be such, may find the session lacking in real excitement and brilliance. Lester's tone is, if anything, more obvious if softer; his ideas still creative, different, fresh. Rhythm, from *Foolish Things* to *Blues to Jumping* is adequate. Dickenson steals a lot of the honors with his virile tram work. Dodo is more than adequate. But none of them sound particularly inspired.

HENRY "RED" ALLEN

Get The Mop

Buzz Me

Drink Hearty

The Crawl

Victor 20-1808, 20-1813

Henry and his boys are coming on, with these, their Victor firsts, as the personality boys. They also throw in a huge amount of re-bust, humorous jazz. *Mop* and *Buzz Me* are powerful and uninhibited, with Red's strong trumpet and raspy voice carrying an unsuited lead. *Drink Hearty* is almost too cute, *Crawl* finds everyone blowing hard. Higgy undoubtedly stands out, his trombone has been heard much too seldom on wax, perhaps this should help a bad situation. Guy plays like very few others! Don Stovall's fine alto, Alvin Burroughs' drums, Benny Morton's bass also shine; this Stovall guy will be heard from again—so will the outfit. An excellent debut for Red, excellent, uninhibited swing, powerful solos, good humor.

BUDDY RICH

Desperate Desmond

You've Got Me Cryin' Again

Mercury 2060

One thing these new firms must realize is that they can't throw bad stuff on the market without hurting their product and themselves. This Rich band is a fine outfit, but neither of these masters should have been released. Listen to them and you'll wonder what Buddy is trying to do, or fluff him off without further thought. *Desmond* was a last minute recording, Mercury needing another master or something. This one isn't good—another master or two might have come out terrific. And of all the stuff recorded on their first date, neither is good enough for a first release. Dottie Reid, in much better form than her Goodman days, sings unevenly, off key. *Desmond*, at a frantic tempo has Bitsie Mullen's trumpet, Rich's drums and George Berg's tenor. There's a bad screaming brass high-note ending.

(Modulate to Page 16)

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Of all informal small-band recording sessions, pick-up dates, easily the most exciting swing has come from the various all-star combinations assembled for the Hot Record Society by Steve Smith. HRS started off with a bang, Rex Stewart's Big Seven playing *Cherry and Diga Diga Do* on 2004, *Solid Rock* and *Bugle Call Rag* on 2005. Next Steve came up with Jack Teagarden's Big Eight doing *Shine* and *St. James Infirmary* on 2006, *Big Eight Blues* and *World Is Waiting For The Sunrise* on 2007.

Sandy Williams Platters
Now Smith has released four new Big Eight platters, two by Sandy Williams, one each by J. C. Higginbotham and Jimmy Jones. On a par with the others, they are the best examples of good small-band swing issued so far in 1946!

Sandy plays *Chili Con Carne* and *Mountain Air* on HRS 1007, *After Hours On Dream Street* and *Sumpin' Jumpin' Round Here* on HRS 1008. *Chili*, a bounce tune by Ellington's baritone star, opens with the spotlight on the composer. Williams follows with a trombone chorus, Joe Thomas takes one on trumpet, and Johnny Hodges has the last on alto. *Mountain*, a mood number from the pen of Tab Smith, features Hodges almost all

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the way. *Hours and Jumpin'* are both Fleagle originals, *Brick* also playing guitar on the date. *Hours*, another mood number, is again entirely Hodges' except for half a chorus of Joe's open trumpet. *Jumpin'*, a knocked-out bounce tune, contains successive solo passages from Sandy's muted trombone, Joe's open trumpet, Johnny's alto, Jimmy Jones' piano backed beautifully by Sid Weiss on bass and Shelby Manne on drums, and finally Harry's booting baritone sax.

Higgy and Co.
J. C. offers *Dutch Treat* and *A Penny For Your Blues* on HRS 1013. The former, an up-tempo bounce written by Rex Stewart, begins with a full chorus of Tab Smith's alto, after which Higgy comes in for a half-chorus on trombone and Sidney De Paris for a half-chorus on trumpet. Jones and Smith then splitting the next, and Cecil Scott's tenor sharing the final one with the ensemble, with Fleagle, bassist Billy Taylor, and drummer Dave Tough dominating the rhythm.

Penny, a medium-paced bounce by Cecil Scott, finds Tab taking the intro and alternating with the ensemble on the first chorus. Sidney next plays eight bars of growl horn, and J. C. twenty-four bars of open tram. Cecil shares the last chorus with the ensemble and takes the coda himself.

Jimmy Jones' Sides
Jimmy presents *Muddy Miss* and *Old Juice On The Loose*, HRS 1014. *Muddy* is a Fleagle jump featuring tenorman Ted Nash, Carney, trombonist Lawrence Brown, Thomas, and closing ensemble riffs. *Juice*, another Carney bounce, has Joe's trumpet bridge sandwiched in between the first chorus's ensemble flights. Carney, Jones, Thomas, and Nash follow with half-choruses apiece. The last two times through, Joe and Larry contribute short solos amidst the en-

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after the death of Harry Ragas. It's been a favorite with Dixieland musicians for over two decades. Three Crescent City groups have waxed their versions: New Orleans Rhythm Kings (alternately known as Friar's Society Orchestra) on Gennett 5009, New Orleans Owls (under the direction of Billy Burton) on Columbia 943, New Orleans Jazz Orchestra (fronted by Johnny De Droit) on Okeh 40240. Three New York units have also cut *Eccentric*: Five Pennies (led by Red Nichols) on Brunswick 3627, Louisiana Rhythm Kings (listed as Alabama Red Peppers) on Cameo 8205, Original Memphis Five on Pathe 20921. Three Windy City crews likewise recorded it, with today's three top Chicago cornet stylists: Muggsy Spanier's Ragtime Band on Bluebird 10417, Max Kaminsky's Jazz Band on Commodore 560, Jimmy McPartland's Squirrels on Hot Record Society 1004, reissued on Decca 3363. All nine are mighty fine! Four other discs furnish



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excellent examples of how such a tune can be interpreted by combinations of other sizes and types: as a piano solo by Art Hodes on Jazz Record 1005, for a hot trio by Art Hodes on Blue Note 512, in a jam sextet by Buster Bailey on Varsity 8365 (also Elite 6 and Philharmonic 82), with a swing orchestra by Dorsey Brothers on Decca 1304. Altogether these thirteen splendid platters should give you an idea of just how deserving *Eccentric* is, how righteous yet how adaptable!

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Reminiscences On The Career Of A Jazzman

By PAUL EDUARD MILLER

Chicago—The "M" was for "My Knee," pronounced my-nec—a familiar form of address used by hundreds of his friends. Richard M. Jones was a big man. He stood six feet four, carried his 250 pounds with grace and ease. His heart was even bigger: no jazzman did more (if as much) to help his fellow-musicians and to promote and foster the jazz music in which he believed so completely. He was not ashamed of his kind of music; on the contrary, the blues poured out of him so naturally that he never thought about jazz any other way than as a natural expression that was part of him, deeply imbedded from childhood.

As a pianist, he hid behind unposed modesty. He could play wonderfully expressive stuff, deep from within him: could play the blues with the same expertness and feeling and charm as other keyboard artists who gained more renown. When Jelly Roll Morton wandered into New Orleans at 17, it was "My Knee" who introduced the youngster around. Already a "professor" himself, Jones helped make one of Jelly Roll.

New Orleans to Chicago

In New Orleans, too, he played with and gave uninhibited blues backing to Joe Oliver and Freddie Keppard, to Jimmie Noone and Sidney Bechet—before the boys came North to make names for themselves. When he arrived in Chicago he was one of the first jazzmen to record for Gennett at New Richmond, and when the officials there asked him about

make sure, friend Richard supervised those dates, gathered together the musical material for them, and practically played the role of Armstrong's personal adviser.

And to the Last

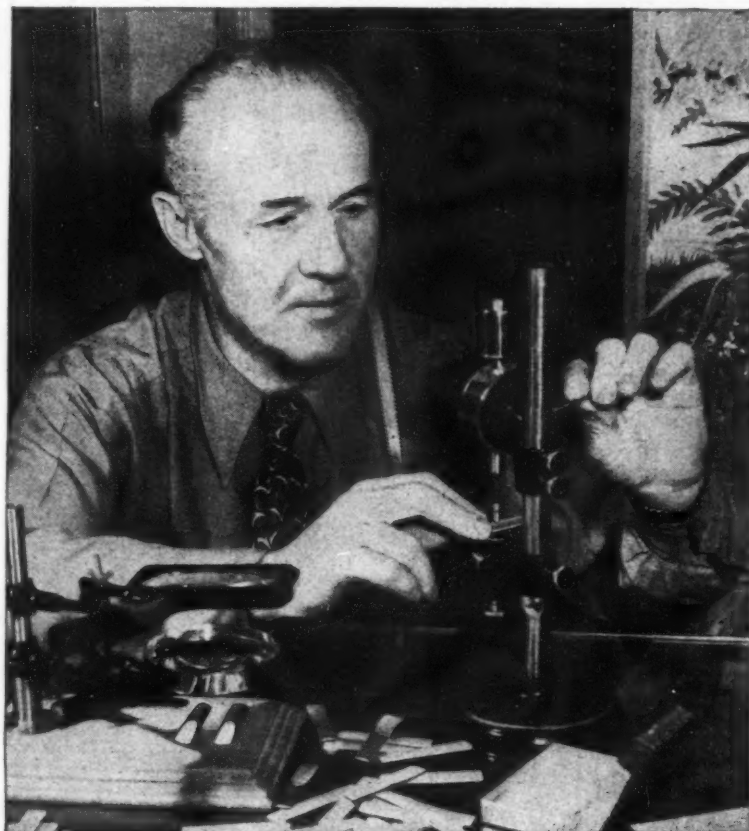
Jones also was instrumental in getting Ma Rainey to Chicago for her first recording date; and later he gave a helping hand to many another musician whose name and talent eventually found its way to Okeh, Victor, Columbia and Decca wax. Just a short time before he died, he once again supervised recordings for the new Mercury label. The Sippie Wallace version of his own *Trouble In Mind*, with a group headed by Albert Ammond accompanying, may well serve as a fitting remembrance of a man who frequently found himself in recording studios, and who, during so much of his life, concerned himself with activities in every phase of jazz.

Yes, he even sold phonograph records once. He operated his (Modulate to Page 11)

Norm Kay Trio Play Hip Spot



Cleveland—Dispensing some of the top jazz heard locally is the Norm Kay trio, in their second month at the Singapore Lounge. Spot has turned into a hangout for hip musicians, who find interest in Mickey Aaronson's exceptional Goodman-like clarinet, Art Catlip's tasty jazz piano and the leader's solid drums. Norm Brill, sensational young altoist just out of the army, has since replaced Aaronson, who has moved to the nearby Alpine Village.



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Roy Maier

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The Career Of Richard Jones

(Jumped from Page 10)

own store, selling retail. And for Okeh he sold wholesale too; one of his customers was Jack Kapp who, with his brother Dave, ran his own record store business on Chicago's West Madison street. He helped men like Jack Kapp and Ralph Pierre locate talent—in many instances a quality of talent which made plenty of money for the friends of R.M.J. But not so much for Richard himself. He was even careless about collecting royalties on the many compositions of his which had been recorded during the years. And of course the recording companies were considerably more than careless in not reminding him or sending him statements.

His Compositions

But Richard M. Jones will live

on through his tunes—but let's give him full credit for what he wrote. Let's remember that *Jazzin' Babies Blues* is a Jones composition, even though its central theme was appropriated by others and called *Tin Roof Blues*. Let's remember that *Riverside Blues* is a Jones composition, and Bunny Berigan and Bob Crosby ought have been ashamed of themselves for recording it as *Dixieland Shuffle*. And when we hear *Savoy Blues* or *Dig These Blues* or *Dipsy Doodle*, let's remember that all three of those tunes are based on Jones' *Mush-mouth Blues*.

Finally, I suggest that every jazzfan familiarize himself with Richard M. Jones' *Southern Stomps* (retitled *Hannah Snow*), *Ball of Fire* and *Hollywood Shuffle*, all of which were written in the twenties and upon all of which less original musicians have frequently drawn for material.

The least we can do for Richard M. Jones is to give him the full credit which is rightfully his.

NAS Has Band That Jumps



Miami—The boys above have provided many a good session for the gobs at the naval air station here. The personnel in the pic include: Joe De Cosmo, tenor; Ray Auerbach, alto; Sam Gentile, trpt. (missing from pic); Al Bilger, accordion and piano; Rudy Matista, guitar; Don Moore, drums; and J. B. Fogle, bass (not visible).

Eddie Tolck Out After Mpls Brawl

Minneapolis—After a pugilistic encounter with a customer, Eddie Tolck, vibre-playing leader and his band at the Flame are out with Ray Fitzgerald supposedly taking his place. Notice was given the week following the Saturday night brawl. Dick Clausen and his fine piano is still featured between sets.

Newly-formed Perry Martin band at the Dyckman hotel is in its second month, with Dick Kubias, Warren Swanson and Bob Farley, saxes; Jube Tack, trumpet; Bob Werner, piano; and Martin on vocals.

One of the latest organizations formed here on the U. of Minnesota campus is the Esquires, a ten-piece, ex-GI combo. Unit was formed by Ken Gluesner and Bob Elliot.

Bob Dahl has shifted his drums from Red Feather's band to Don Robey's unit at the Angelssey cafe. Robey's six-months stand there has proven a boon to biz.

—Don Lang

Wibbey Fisher Tops Ex-GI-Cive Outfit

Davenport, Iowa—Wibbey Fisher, ex army sgt. who had a fine combo at the Biltmore hospital in Coral Gables, Florida, has organized a 14-piece crew composed of ex-GI's and top local men. Arrangements will be written around Fisher's tram and a tram quartet.

Promoter Laverne Flambo is bringing many fine names into town. Recent date of TD at the Masonic ballroom established somewhat of an attendance record.

—Joe Pitt

at Makes My Reeds SO HARD TO GET?

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I'm working extra shifts right now. It takes time to train workers to make reeds my way. It takes time to build my special machines that cut cane so gently that all of its natural flexibility is retained. But I'm training workers. I'm building more machines. I sincerely believe the supply of Maier Reeds will be greatly increased this year.

its life quickly, a reed that I'd hate to stamp with my name.

So—all I can say is, "Please be patient". If you're one of the many thousand regular Maier users, believe me, I'll do my darndest to keep you well supplied this year. Don't over-buy. Leave some for the next fellow.

And—if you haven't tried Maiers yet, you may want to wait until the supply is more plentiful. Because once you play Maiers, you'll find it's hard to be satisfied with anything less!

Ray Maier

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In my opinion, the cane itself should determine the strength of a reed. I could get 50% more of the popular 2 and 2½ strength reeds than I do, if I wanted to recut the harder reeds. But this gives a reed that loses



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More They Change More They're Same

Everyone hoped it would be a bright, new world, especially insofar as music is concerned. We predicted that the boys would come home, all of them with a new or renewed interest in music, the musicians with broader visions and fresh ideas, inspired by contact with the culture of other lands.

Now we wonder whether we weren't just a little optimistic. Thousands of the boys are back, but nothing too wonderful has happened—yet. The economic picture is not a pretty one, and the housing situation is so critical that they're writing songs about it. Natch!

Musicians are not such itinerants any more. Especially is this true of most of the returning veterans. True, there still are traveling bands, but more so than before the war the sidemen, particularly the good ones, are looking for that radio and recording work to enable them to establish homes in New York, Chicago or Los Angeles, and to rear families.

Many of our favorite leaders are out of uniform and have reorganized their bands, Ray Anthony, Bob Crosby, Bobby Byrne, Orrin Tucker, Sam Donahue, Griff Williams, Alvino Rey, Blue Barron, Ray Pearl, Clyde McCoy, Freddy Nagel and many others are wielding a baton again. We are not going to name names, but run through the list yourself and decide how many of them are offering anything new or original in musical style.

Major Glenn Miller did not return, but his crew carries on in the Miller tradition under the direction of his manager, Don W. Haynes, fronted by Tex Beneke, which perhaps is as it should be. Certainly the thousands of Miller fans would not have it otherwise. One Miller alumnus, Ray McKinley, has branched out with his own ork again in a creditable manner.

Herbie Fields made a couple of worthy attempts, and now is fighting through a third trial and Buddy Rich, although not a leader before the war, deserves praise for the combination he has brought to the public. Claude Thornhill, from whom much could be expected, has not gotten with it since leaving the navy, but may do so.

A number of orchestras, such as Woody Herman, Vaughn Monroe, Stan Kenton, Charlie Spivak, Randy Brooks and Les Brown, climbed to the top of the heap in the last couple of years, partly on account of the more open field due to war conditions. Some of them would have made it anyhow, the others can be thankful.

With so many leaders falling back into their pre-war style and pattern and so many star sidemen running back to their former chairs in established name bands (or latching on to radio and record studio work), it must mean that the war did not revolutionize musical taste sufficiently to permit experiment with any new formula.

We're sure of one thing! The old prejudices and bigotries haven't been eliminated to any extent. Radio station KMPC of Los Angeles, for example, has just banned all "rebo" music, specifically the recordings of Dizzy Gillespie, Slim Gaillard, Harry Gibson and others, because "such music is demoralizing!"

The more things change, the more they are the same!

Politics Spoil S.A. Music Scene

Montevideo—Uruguayan record fans continue to complain about the shortsightedness of U. S. producers who continue to send discs to Buenos Aires, although shipments to Montevideo have been prohibited by the Argentine government. Measure is not due

to economic reasons, but results from the political tension between the two countries.

Argentine musicians under contract to Uruguayan resorts were not allowed to take their instruments out of their country. While some contracts were cancelled, others managed to borrow instruments from Uruguayan colleagues. Export embargo on records belongs in the same class of petty chicanery.

Musicians Off the Record



Detroit—Perhaps Jack Teagarden, with this tricycle gag, is merely realizing a suppressed childhood desire—or were we too impressed with *Spellbound*? Anyway, with his bus in the immediate background, why else would Big Tea prefer to set out cross country on his tricycle? Wondering also are (left to right) Mickey Steinke; John McDonald, Motor City tenorman who had just joined the band; Harvey Bushway, trombonist; and Art Lyons, clarinetist also from Detroit.

Lop-Sided View



Barry Hames, the three-month son of guitarist and Mrs. Bob Hames is getting a lop-sided preview of his pop's racket from a recent *Beat*. But, like most photos of people reading the mag, Barry is reading said *Beat* at an odd angle. The cover looks pretty, though, doesn't it?

CHORDS AND DISCORDS

Case Against Dizzy

Los Angeles, Calif.

To the Editors:

I heard Dizzy Gillespie and Charlie Parker and their band at Billy Berg's recently and, though I believe I can call myself a swing enthusiast, I felt very uncomfortable, bewildered and slightly disgusted after listening for a good two hours to that wild music.

I won't deny that Dizzy is an excellent musician, and that some of his ideas are a shot in the arm to hot music. But the best I've ever heard from any Dizzy-imitators was some very bad and inane riffs; the best I've heard from Dizzy himself was little else than musical acrobatics.

As strong as my faith in hot music is, I would just as strongly say that this rebop type of music will not last. To do so would harm whatever chance hot music has to find any great public understanding. When most musicians—the more intelligent and restrained type—can't understand or appreciate it, how, then, can the public look upon it with anything but ridicule?

Hot music right now is in as upset a condition as the world itself; music has always mirrored the minds of people and the present Dizzy-rage is but a manifestation of the jumpy, upset,



"George plays by ear!"

wild world we try to live in. Because of its very nature, his music can't survive; it will probably have its influence on later music (which will very likely improve that music to some extent), but a more restrained, less exhibitionistic type of swing, with once again attention to feeling and melody, will be played on band stands. And swing will still be advancing.

Doug Day.

Here To Stay

Washington, D. C.

To the Editors:

In regards to Mel Powell going opportune and the music world at large, I submit in part, Otto Cesana's introduction to his "Course In Modern Harmony". I think it excellent and worthy of printing.

He writes, "So called serious musical circles have always considered the American dance orchestra as a passing fad. Sooner or later, they reasoned, it will pass on, and the 'good' music will once more prevail. Unfortunately, the dance boys thru their trial and error system have developed American dance music to the point where now it exceeds, in harmonic innovation, anything which the venerable 'old masters' could have possibly conceived. A truly representative art is a living entity and as such must satisfy the demands of the day. There is no question that the collective mind of the twentieth century stimulated by contemporary invention makes greater demands upon its artists than the mind of the nineteenth century with its relatively slower momentum." He continues, "American dance music has met the challenge by creating a music of such richness, which, far from being a passing fad is developing into material that has and will continue to invade the concert field to a point far beyond any present day expectation."

Page Mr. Powell.

Milan Dineen

Wanted—Big Brother

Chicago, Ill.

To the Editors:

Mr. *Down Beat*, I have a problem.

I am a young musician, blessed with a certain amount of ability and ambition that could conceivably make me a very decent reputation as a musician with the coming years. I say this without over-confidence; my teachers and older men have been at least somewhat impressed with the rough ability that I've shown.

I realize that right now I'm at the stage where I'm easily influenced, when perhaps the style of my playing to come could easily be molded. I admire sev-

RAGTIME MARCHES ON

NEW NUMBERS

GORDON—A daughter, Jean Elizabeth, to Mr. and Mrs. Larry Gordon, Feb. 25, in Crystal Lake, Ill. Father is Chi radio arranger.

MAKI—A son, George William, to Mr. and Mrs. George Wm. Maki, Feb. 25, in Crystal Lake, Ill. Father is Chi radio arranger.

SCRIMA—A son, Samuel Frederick, to Mr. and Mrs. Larry Scrima, March 2, in Pittsburgh. Father is trumpeter with Clyde Knight.

REY—A son to Mr. and Mrs. Alvino Rey, March 3, in Hollywood, Cal. Father is band leader. Mother is Luise King of the King Sisters.

WILLIAMS—A son, Stephen, to Mr. and Mrs. Murray Williams, Feb. 11, in New York. Father plays lead alto with Richard Himber.

PERRI—A son to Mr. and Mrs. Eddie Perri, March 7, in New York. Father is road manager for Randy Brooks.

GRIBIN—A son to Mr. and Mrs. Jack Gribin, March 8, in New York. Mother was Doris Tauber of Harms Music.

GAINES—A son to Mr. and Mrs. Charles Gaines, Feb. 5, in Philadelphia. Father is a band leader.

GRAVES—A daughter to Mr. and Mrs. Gene Graves, Feb. 11, in Philadelphia. Father is vocalist with Clarence Fuhman's orchestra.

RAMSEY—A 6 lb.-9 oz. daughter, Judith Anne, to Mr. and Mrs. Al Ramsey, March 5, in Hollywood. Father is lead trumpeter with Al Donahue.

TIED NOTES

ARMENTROUT-FRANKENBERRY—Les Armentrout, staff arranger, CBS Chicago, to Jean Frankenberg, radio writer, Feb. 15, in Chi.

LANG-KUNDERT—Don Lang, best correspondent and drummer with Perry Martin, to Norma Kundert, Feb. 14, in Memphis.

KOONCE-HAVEN—Dave Koonce, bassman with Marvin Scott to Jean Haven, singer with Scott, Feb. 21, in Richmond, Va.

FULTZ-HICKS—Dick Fultz, trumpet man with Bobby Sherwood, to Alyce Hicks, March 4, in N. Y.

RICHLIN-RING—Lt. Samuel Richlin to Sylvia Ring, secretary to Marie Soble, Columbia Record executive, March 3, in New York.

DOWNING-HATCHELL—Gordon Downing to Katherine Hatchell, assistant to Louis DuPre, dance promoter, Feb. 3, in Wilmington, Del.

GOLUBIC-GRABOWSKA—Walter Golubic, with Marty Gregory's orchestra, to Valerie Grabowska, Feb. 25, in Pittsburgh.

BAXTER-BALDWIN—Eddie Baxter, pianist with Frankie Masters to Marty Baldwin, vocalist in Masters' quartet, March 12 at Stevens hotel, Chicago.

LOST HARMONY

McMICHAEL—Emma Laurine McMichael, vocal soloist with the Merry Macs, vocal quartet, recently in Hollywood, Cal.

FINAL BAR

WEISBACH—Harry Weisbach, 55, tenor violinist with the Chicago Symphony Orchestra, Feb. 23, in Chicago.

SLINGERLAND—H. H. Slingerland, head of Slingerland Banjo and Drum Co., Chicago, friend of many top drummers, March 18, in Chicago.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Unissued masters and little known test records have always been of considerable interest to the hot record collector. One reason has been that the possession of a record that was not released means that the possessor has something other collectors do not have.

Last fall in New York City, the Hot Boxer was shown some interesting test records made for the Victor label. Here is a list of a few: Hoagy Carmichael, *Sittin' & Whittin'* (50502-1) *Walkin' The Dog* (50500-2); *March Of The Hoodlums* (48898-3) all recorded on February 19, 1929. McKinney's Cotton Pickers, *Honeysuckle Rose* (58546-2) recorded on February 3, 1930. Original Dixieland Jazz Band marked "Discarded-not fit to use," *Jazz Me Blues* (068343-2R). Mezz Mezzrow, *Swingin' For Mezz* (028991-1) December 21, 1942. Sidney Bechet Trio, *You're The Limit* (067796-2). These titles were not regularly issued or put on the market.

MISCELLANEOUS RECORD NEWS. Recently in Chicago the Abraham Lincoln Book Shop issued a list of Books, Pamphlets, Autographs and Allied Material Relating to Franklin Delano Roosevelt and His Times: Included for sale a record by Chick Webb and His Orchestra *F.D.R. Jones* on Decca 2105 at \$5.00.

Tony Perry of Chicago is back from army service and reports that his Roy Eldridge collection is complete with the exception of several of the "off the air" transcriptions. Tony is at 4252 Van Buren street, Chicago, Illinois.

Malcolm Hunter of South Africa has found Henderson's *Go Long Mule* with Armstrong on Regal G 8293 and The Southern Serenader item *I Miss My Swiss* (Henderson with Louis) on Regal G 8471 both under the pseudonym Corona Dance orchestra.

George Avakian at Columbia adds the following information regarding the test records mentioned in the Hot Box November 1, 1945. There were apparently two sessions, with the tunes *Boogaboo Blues* and *All Too Well* recorded at both dates.

Therefore on March 11, 1935 *Boogaboo Blues* (CT 916), *All Too Well* (CT 917), *Ubangi Man* (CT 918) constitute one date. Later *Smiles* (956), *I'd Rather Be With You* (955), *All Too Well* (957) and *Boogaboo Blues* (958). George adds that the recording sheet shows *Charlie La Vere* and *His Chicagoans*, featuring Jabbo Smith, trumpet. The sides were made for Okeh, not Columbia, and were heavily arranged. *All Too Well* has a vocal by Helen Oakley. *Masters* on *Ubangi Man* and *All Too Well* exist but are not worth issuing.

Duke's *Dinah Lou* was made January 20, 1936 with a vocal by Ivy Anderson. The Meade Lux Lewis test 1620 was a private dub for John Hammond of the Paramount *Honky Tonk Train*.

Stanley F. Dance writes from England that there are two different versions of Art Tatum's *Lisa*. The American Decca 1373 is from master 38432A while the English Brunswick 02489 is from 38432D. Dance also has *Call Of The Wild*

Chords And Discords

(Jumped from Page 12)

eral different instrumentalists, try not to copy any of them—yet still can't make my mind up as to just what course to take with my playing, just what influences and trends to study, to follow.

What really pays off in music? Sensationalism? Or the opposite—general musical ability and intelligence? Who is right—Gillespie or Billy Butterfield, to compare just two present stars? Should another, like Billy May, be condemned or praised for turning an exceptional jazz talent into commercial radio fields? And in critical analysis, should one stick with his own opinions, whether right or wrong, however bull-headed? Or be left open to all comment and evaluations, with the possibility of becoming lost in the weight of so much confusion?

Johnny Mills.

Come On Over!

Belgrave, Leicester, England To the Editor:

I have been a subscriber to your magazine for only a few months but I look forward to every issue which, by the time I

by Hot Lips Page's Band on Brunswick unissued in the U.S.

Django Reinhardt and Grappelly recently recorded for Decca and HMV in London with Jack Llewellyn and Alan Hodgkiss, guitars, and Coleridge Goode, bass. On HMV *Django's Tiger*, *La Marseillaise*, *Coquette*, *Embraceable You* were made. At English Decca they cut: *Belleville*, *Liza*, *Nuages* and *Crepuscule*.

HOT CLUBS: New clubs are *The Hot Club of Montreal*, 2040 Grey Ave., Montreal, Quebec, Canada—William B. Minto—secretary, Arnaud Maggs—chairman and Bert Grindley—treasurer. The Club library contains approximately one thousand sides.

The Hot Club of Torino in Italy has written Dublin's record shop in Chicago for information on Commodore, Keynote records, etc. The writer signs himself as the Keeper of the Records for the Club.

COLLECTOR'S CATALOGUE: Ray Durbin, 10 French rd, Wiltoughby, N.S.W. Australia. Says that many items now deleted from U.S. catalogues are still available in Australia such as the Muggoy Spanier Ragtime Band sides.

Signal Man Lee Stone, 10 Oman Ave., London NW 2 England. Armstrong Hot Fives, Lu Watters, J. R. Morton and others.

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receive them, are naturally a few weeks old.

When I see the lists of records issued in your country and then compare them with the American records issued over here, it makes me envious. The American records issued here are usually very moderate—musically. But then, jazz and swing are not so popular over here as they are in the states. And, of course, the number of records issued here are strictly limited by government control. But one day this will pass and here's hoping for more and better records from the Duke, Goodman, Herman, the Dorsey and the other popular states bands but little heard

over here.

The best idea I can think of is to have the American bands come over and visit us. They are sure to find a terrific welcome. Ask the Duke about his reception over here in 1938!

John Maddock

Greater Than Moore

San Antonio, Texas

To the Editors:

How Oscar Moore, guitarist with King Cole Trio, gets so much build-up as a "great guitarist" and as number one guitarist of the nation, I can't see. I'm not a braggart, nor am I

big time, but right now as I am, I can play rings around this guy Moore, and I know it.

If there's anyone in doubt as to whether or not I can play rings around Moore, make a personal call on me in San Antonio. Moore's getting his rating because of being associated with Nat Cole's trio. The general public is easy to fool. Only musicians are really capable of judging other musicians.

Why doesn't some one take time out and praise a truly great immortal, king of all electric guitarists for all time to come, Charles Christian?

Eugene Jones

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MCA Man Finds Queer Goings On In Oregon

Northwest Territory—On the road for MCA, or Lewis and Clark do it again! Having completed a swing around the great northwest, an observation or two might be in order. Were it not for the continual fog that hangs over what country we passed through, an observation might be available. As it is—well, good weather for boots-hip.

Thar's sompin' mighty queer like going on up north. Mighty queer, I tell you. I dunno just what, but when people (that means more than one) continually ask, "How many of the regular band are ya gonna have with yuh?" there's something brewin', and I don't like the smell of the hops. In fact the situation looks like a sizable revolution against the name band business.

I always thought that when a bandleader was advertised, the genuine article and his cohorts were expected to appear in the flesh. One of the local citizenry stated that many bands coming through oftentimes used local men on some chairs and other times coming through with some of the

same men who'd been up there a few weeks before with some other outfit. Guess some of the boys in the biz aren't familar with the sound old adage, "You can fool some of the people some of the time but—"

Interesting New Item

Another interesting item was brought up in that same Oregon territory by promoter Gordon Coffey. His idea goes like this: Just as locations buy bands for a week at a time at a flat price—say \$5,000 against a percentage of the gross for the entire engagement—he'd like to work them on one-nighters. In other words, he'd buy a band for one week, say for \$5,000 against a percentage of the gross. He'd supply the transportation and each night play the band in a

different spot of his own. By this time, I guess, he has 7 ball-rooms. Then, the band would get its split on the total gross for all seven engagements, instead of against the nightly total.

He thinks the promoter would stand a better chance on the overall picture, and the bandleader would be taking no more risk or losing no more percentage money than he does on a one-week location spot.

A Good Trip

All in all, aside from the unpleasant weather, it was an interesting trip. The Greyhound boys did an excellent job, particularly one C. E. Patterson, who operates out of San Francisco. The barbeque crab at the Brollier in Portland is positively the last word. Harvey Anderson proved a sensational host at the 40 and 8 club in Seattle. The marine base in Klamath Falls is a swell date, but don't jump from there to Medford on a winter's night. By my grandmother's snuggles, I won't forget that one. And if you have nothing to do in Albany (and you won't have) mozey around a place called Sears Roebuck for a most interesting afternoon.

—Jack Egan

Django Caught In Action



Paris—The gent in these shots has probably created more interest among jazz loving GI's than any other European musician. That's his name on the sheet music, too—Django Rein-



hardt. He is at present in London, back at an old routine of making jazz classics with violinist Stephane Grappelly. Charles Delaunay, famous discographer who heads the Parisian Hot Club, is the figure leaning over the piano. Circular shot shows Django in action—something that may soon occur in this country. American soldier with the two Frenchmen is Jack Platt, leader of the popular ATC swing band of the ETO. The fine Platt crew was the one selected to replace the Glenn Miller outfit.

Tommy Varrone III In Philadelphia

Philadelphia—Buddy Johnson, fast-rising young bandleader, and Myra Williamson, a local gal, will be a June duet. She is an ex-Cotton club, New York, beauty. . . Mildred Ronan, local model, has been signed as vocalist with George Sommers band. . . Tommy Varrone, pianist in Joe Frassetto's WIP household, collapsed during a recent broadcast and is bedded at home. . . The George Sommers are rehearsing Spring lullabies. She's the former Lee Palmer, who used to sing with his band. . . Eddie DeLuca, Walton Roof bandleader, has turned serious and has penned a sonata for viola and piano.

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4 to 5
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With The Greatest Of Ease



Hollywood—The Dinning Sisters handle their three big coast jobs with the greatest of ease. If they aren't emoting in front of the Columbia cameras, they're singing nightly at the Troc, and still find time to squeeze in Capitol recording sessions. (Left to right) Ginger, Lou and Jean.

Band Stories Popular, But Few Done Right

New York—If the rash of band articles in the big mags of general circulation continues, *Down Beat* will have to start publishing short short short stories and misery serials just to get even.

Within recent weeks special pieces on pop music and musicians have appeared in *Collier's*, *Saturday Evening Post*, *Look*, *Pic*, *True* and the *Women's Home Companion*, to mention only those that come to mind readily.

The red-hot interest of the general magazines in jazz, swing and variations is, of course, a great break for bands and bandmen, not to mention bookers, box-office and ballrooms. But the music men, never loath to inspect a gift bangtail in the molar, have come up with certain criticisms.

Wrong Slant On Music

A general beef is that the stories are inclined to treat music pretty superficially and to stress that the men involved are clowns rather than musicians. They point out that writers are inclined to reach for an angle or a lead and give overemphasis to matters that have little or nothing to do with sharps and flats.

Thus with *The Saturday Evening Post* when it titled its recent essay by Richard English *The Battling Brothers Dorsey*, laying stress on the occasional hassles between the two freres.

Even Frazier Does It

And George Frazier, writing of Mr. Jazz in *True* gave plenty of wordage to Eddie Condon's drinking habits, setting the pace quickly in paragraph two, thus: "For a bad hangover," prescribes Condon, "take the juice of two quarts of whisky."

Look, instead of stressing that musicians are characters, based

its story on finance. An elaborate picture layout on Woody Herman

Name Band Lineup For Diego Dancery

San Diego—Mission Beach ballroom has set the following bands: Jimmy Dorsey, May 14; Louis Prima, June 11; Woody Herman, July 9; Prima, July 25; Stan Kenton, Aug. 6; Herman, Aug. 20; Charlie Barnet, Sept. 3. Fill-in bands are yet to be named as bookings above do not run from date-to-date.

was listed as *Million Dollar Band*. Presumably if Woody's Choppers played just as well but were only making \$999,999.00, they'd not be worthy of space in *Look*.

Get Together On Figures

(Incidentally, the mags should get together on their finance figuring. *Look* figured the Herman band gross as upwards of \$1,200,000 for a year. The *S. E. P.* declared the gross of the Dorsey brothers to be \$6,201,000 in five years "between them." In other words, if the statistics are right, one Dorsey grosses about half of what one Herman does.)

Of course the mag writers and editors can rebutt, and with some justice, that no musicians will ever be completely satisfied with a story written on music for the general public. They say you've got to have an angle to get the average person interested in a band—that a mere appraisal of its music would draw nothing but yawns.

In any case, the maestri are getting writeups. Maybe, as long as their names are spelled right, they've got no cause to squawk.

—rod

who dat

SPIKE KNOBLOCH

This is the true name of a famous saxophone player and band leader who is the sole survivor in



his own organization of a group which formed one of the first co-operative dance orchestras in the business. This band came out of Detroit originally, won fame the hard way in the ballrooms of the middle west and east. Spike originally sat in the sax section, while a violin player fronted the band. Later he took over the baton, seldom plays his horn any more. You know this leader as:

Glen Gray

Pendarvis Directs Music For Sta. KLAC

Los Angeles—Paul Pendarvis is the new musical director of KLAC (formerly KMTR).

During the past three years Pendarvis has been employed by an aircraft and auto parts manufacturer. At KLAC he heads a small combo doing a half-hour show daily except Saturday.

LA Danceries Bid For The Top Bands

Los Angeles—Competitive bidding by local dancerics for top name bands is creating a bonanza hereabouts for someone—but most likely for booking concerns.

The Palladium, which has had easy sailing here for years by spotting a top name every few months and coasting on medium bracket attractions between times, got Les Brown for latter part of summer opening July 23 for \$5,000 per week but only by virtue of a contract signed following Brown's last engagement. Brown could have gotten \$5,500 from the new Avadon and probably \$6,500 from the Casino Gardens, now operated by Tommy Dorsey and Dick Gabbe.

Jimmy Dorsey, who sold his holdings in the Casino to Gabbe, was figured to play the Casino this Spring but it's understood the Palladium's Maurice Cohen is trying to lure JD away from the beach spot with the biggest price ever paid out by the Palladium, a reported \$7,500 per week.

Jones Society Date

Hollywood—Spike Jones, with a 32-piece society ork carrying ten strings was set for a March 21 opening at the Trocadero. The City Slickers will be showcased within the larger unit.

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Diggin' the Discs with DON

(Jumped from Page 8)

SHORTY SHEROCK

Talk Of The Town
Meandering
Signature 28113

Sherock's band plays accompaniment for Corky Corcoran's tenor on *Talk* and for Arnold Ross' piano on *Meandering*. Band has only the backgrounds, well scored, and Sherock's horn doesn't get even a high note. Results of this odd combination are very satisfying—Ross and Corcoran do not fail on their full ten inches. Tenorman shows his definite early Hawkins influence. Melodic, musically brilliant solos, nicely arranged.

BENNY GOODMAN

Talk Of The Town
Swing Angel
Columbia 36955

BG, Lou McGarity, Mel Powell and Stan Getz get solo spots on

Swing Angel, a rather stereotyped opus that at least gets a clean job from the band, more than a good percentage of big band stuff released currently. *Talk* is arranged by Eddie Sauter, with his brilliant knowledge of chords, etc. Art Lund vocalizes and Johnny Best has a fine trumpet passage.

LEM DAVIS SEXTET

Nothin' From Nothin'
My Blue Heaven
Sunset SRC 7558

These sides fall among the well recorded, well played small combo swing—yet so much of the stuff, fails to hit the selected few on top. If you're looking for something special, or only the exceptional, this isn't it—but neither are any of the other sides reviewed this issue. The Davis group turned out a good session, there is good feeling on both numbers, and certainly good musicians—yet the spark that separates good from great is lacking. It's good swing, but only that. Dodo, Vic, Henry Tucker are back (see Lester Young). John Simmons is the bassist, Emmett Berry the capable trumpet. Lem is featured vocally and on alto. Recorded on the coast.

BENNY MORTON

Morton's trombone, Barney Bigard on clarinet and Ben Webster on tenor are featured on this Blue Note 12-inch. Sammy Ben-skin, piano; Israel Crosby, bass; and Eddie Dougherty, drums are also on: *Conversing In Blue* and *The Sheik of Araby*. (Blue Note 46)

BULL MOOSE JACKSON

The new Queen label waxes six sides with this septa group, entitled the "Buffalo Bearcats". Tunes are: *Honeydripper*, *Hold Him Joe*, *Bull Moose Jackson Blues* (written by Lucky Millinder), *We Ain't Got Nothin'*, *Oo-Oo-Ee-Bob-A-Lee-Bob* and *Jam-in'* (the last also by Millinder). (Queen 4100, 4102, 4107)

MAYLON CLARK SEXTET

With the same personnel as Clark's first Jewel coupling, *Can't We Be Friends* and *East Lynne Jump* are taken for a romp with this all-star coast group. Clark's clarinet featured. (Jewel R-5001)

LUCKY THOMPSON

Thelma Lowe has a particularly interesting vocal on *No-Good Man Blues*, others—*Why Not*, *Irresistible You* and *Phace*—feature Lucky's tenor, James John-

G.I. Fave



Okinawa—Bob Allen, who once fronted his own band and also sang with Hal Kemp and Tommy Dorsey, is now singing on the G.I. circuit. A service man's camera caught him as he was giving out with song.

son's trombone, Rudy Rutherford's clarinet, Shadow Wilson's drums, Freddie Green's guitar, Arab Richardson's bass, Bill Doggett's piano and Karl George's trumpet. All but Doggett are Basile or ex-Basile men. (Exclusive)

Dance

LES BROWN

In The Moon Mist
The Frim Fram Sauce

Columbia 36961

Perhaps the most consistently satisfying recording band of the past twelve months has been the Les Brown band. They have managed the trick of turning out edible commercial platters that are highly interesting to a musical degree. Chief arranger Frank Comstock, no genius, writes interesting and at times brilliantly listenable dance scores. Tenorman Ted Nash, despite his stratospheric solos, is one of the more satisfying soloists, Doris Day and Butch Stone two excellent vocalists. What more could a band desire? Spin these two sides and find something lacking—if possible. One of the more consistently better bands, particularly fine on records.

HARRY JAMES

The Ellington-Hodges-George score, *The Wonder Of You*, is coupled with *I'm In Love With Two Sweethearts*. First side takes a Kitty Kallen vocal, second with

Long's Junie Mays To Rehearse Group

Miami—Junie Mays resumed his place as pianist with Johnny Long's ork for a short time after his discharge from navy service. Junie was to leave the band again at the completion of a date at Flagler Gardens here March 23 to start rehearsals of a six-piece group for cocktail lounge work. Unit has its first date at the Preview, New Orleans, opening first of May for an indefinite run.

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Buddy Di Vito. Strings are subordinated, Willie Smith solo nicely on Sweethearts. Not a rebop on 20-inches! (Columbia)

RAY MCKINLEY

Patience And Fortitude and *You've Got Me Crying Again*, latter with Peggy Mann's vocal. Ray's new band's record first. It's nice stuff but certainly won't set the world on fire. (Majestic 7100)

Vocal

DINAH WASHINGTON

I Can't Get Started With You
Joy Juice
Wise Woman Blues
No Foot, No Boot

Mercury 2052, Apollo 1170

Dinah's Mercury sides are with a studio band, and although there's nice trumpet she is much more at ease with the small combo that backs her efficiently on the Apollo sides. Lucky Thompson, Jewel Grant, Karl George, Lee Young, Gene Porter, Charles Mingus, Wilbert Baranco and Milt Jackson are the musicians. The blues are blue in shading; she sings *Can't Get Started* with more restraint if less feeling. Dinah's always good.

HARRY GIBSON

What's His Story
Who's Goin' Steady With Who
Musicaert 347

The Hipster's zany hip humor is ably illustrated on both these sides, and his wacky night club atmosphere humor comes off well on wax. His piano accompanies; the lyrics all Gibson's, of course.

FRANK SINATRA

Columbia Album C-112

Beautifully selected tunes, excellent backgrounds and Sinatra. (Modulate to Page 17)

G.I. Publishers Enter Disc Field

New York—G. I. Music, a publishing firm with a personnel of former G.I.'s, publishing tunes written by members of the armed forces, and which will be the theme of a film by Paramount Pictures, has branched out into the recording field. G.I. Records has named Justin Stone recording director. Discs will also feature former G.I. talent.

First sides cut were by vocalist Jimmy Foster, a vocal quintet called The Holidays, accompanied by a trio headed by pianist Buddy Weed, including guitarist Tommy Kay and bassist Felix Giobbi.

Bernhardt Rehearses

Detroit—Charlie Bernhardt has been rehearsing a 12-piece crew with several name sidemen in his lineup. Charlie, in the service for three years, has Paul Kronback, ex-Barnet, on first trumpet; Bob Lympers, ex-Kenton; Art House and Art Mardigan, ex-Auldmen in the band.

Harline's New Show

Los Angeles—Leigh Harline, RKO music director and composer, will baton a 36-piece ork on the summer music replacement for the Ford Sunday Evening Hour show. Show, from Hollywood, will commence around June first, via ABC.

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to. Strings are sub-
Willie Smith solo
Sweethearts. Not a
-inches! (Columbia)

LEY
And Fortitude and
Me Crying Again, lat-
gy Mann's vocal, in
and a record first. It's
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Vocal
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2052, Apollo 1170

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IOUS MAKE

Nero Plays Fiddle To Spellbound Audience

New York—Sometimes when you look forward to something with much anticipation, expecting something almost too good to be true, you find it lacking when the event actually occurs. Not so with Paul Nero's concert at Town Hall, Saturday, March 9.

In the field of jazz violinists, he is truly great. Too much can't be said for his talent as a violinist and a composer.

The versatile Nero performed to a spellbound audience, from beginning to end—one that was reluctant to call it curtains after three encores.

Assisted by pianist Gene Helmer, bassist Irving Whitenack, guitarist Carmen Mastren, and "Specs" Powell on drums, Nero's selections included several origi-

nals, with other numbers receiving first performances, such as Ed Finckle's *Waltz, Music for Late at Night* by Jack End, and Andre Previn's *Rondo in Rhythm*. Also on the program was Eddie South's *Zigane in Rhythm*.

Compositions from Nero's original *Solo Flight, a Suite for Hot Fiddle*, which he recorded in album form for Decca, preceded the three encores. *Solo Flight* was done by Nero, Mastren and Whitenack.

Diggin' The Discs—Don

(Jumped from Page 16)

at his best is the thumb-nail summation of this both beautiful and commercial album. Frank is singing with less affectation, more true feeling and certainty than of a year ago, certainly much more polished than his James days. And Stordahl manages gorgeous backgrounds, lush yet not too far so. Tunes, all laves, are: *You Go To My Head, I Don't Know Why, These Foolish Things, A Ghost Of A Chance, Why Shouldn't I, Try A Little Tenderness, Someone To Watch Over Me, Paradise*.

JO STAFFORD

Capitol Album B-D 23

Jo's following is undoubtedly just as strong as Sinatra's, and while the tunes aren't of the exceptional calibre of the Columbia album, there's nothing wrong here—and they're sure fire Stafford material. Tunes are: *The Rainbow, Walkin' My Back Home, Yesterdays, Get On My Mind, Carry Me Back, Old Virginny, Sometimes Happy, The Boy Next Door, Alone Together*. Paul Weston companies.

HELEN HUMES

Helen has all-star backing on these recent eight sides, which are noteworthy both for their well-done vocals. Some of the stars: Willie Smith, Lester Young, Corky Corcoran, tenors; S. Young, trumpet; Al Reuss, Dave Barbour, guitar; Arnold Ross, J. Bunn, piano; H. Callender, J. Rudd, bass; H. Tucker, drums. First four sides have Corky, Reuss and Ross, last four have Young and Barbour. (Philo 121-122-125-126)

PERRY COMO

Russ Columbo's oldie, *Prisoner Of Love*, is given an excellent Como treatment, with the Kern-Hammerstein *All Through The Night*. One of the best of recent Como pairings, with Russ Case accompanying nicely. (Victor 20-1814)

THELMA CARPENTER

With a band under the direction of Eddie Baurer, Thelma sings *Seems Like Old Times* and *Jay Of Wine*. Both are nice, though neither measures up to the high standard of her first two pairings. (Majestic 1030)

Vancouver Has Monthly Bash

Vancouver, Canada—Vancouver is at last getting hip! On March 4 the third jazz concert by the B. C. Society for Jazz Promotion took place at the Howden ballroom. An audience, at least 300, listened and observed the record session which covered from Kid Ory to Woody Herman. Alex Cowie gave comment on the New Orleans era while Al Reusch told of the modern phases.

Rex Vigurs organized a group of city musicians including Slim Gordon, Joe Micelli, Al Herman, Chester Carter, Stu Scott, Wally McDonald and Virgel Lane.

Reo Thompson, president, states that all future jazz concerts will be held at the Howden ballroom on first Monday of each month.

Persons wishing to join the B. C. Society for Jazz Promotion can write to 6808 Cypress Street or 4576 west 7 avenue, Vancouver, B. C. Canada.

GOLDEN GATE QUARTET
Quartet ably handles *Mose Smote The Waters* and *Bones, Bones, Bones*, both spirituals. (Columbia 36937)

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PUBLIC NOTICE

Nobody Loves

New York—Billy Eckstine ordered two uniforms for each man in his band recently and after they were completed, the tailor refused to outfit Eckstine's trumpeter Fats Navarro, claiming his one suit was equivalent to two. Navarro weighs 320 pounds. Deal was straightened out, however, and now the boys are wearing their new suits.

Cincinnati—Joe Perrin, with a small combo, went into Beck's Super club here earlier this month. Top local men are being used for the sweet-type band.

Constructs Dancery

Albuquerque, New Mexico—New ballroom, with cocktail lounge and restaurant adjacent, is being constructed on route 66 near here for a May opening. Ballroom will be the first since 1935 for this town. It will be operated by the Sandia Amusement Co.

Sherock Adds Singer

New York—Shorty Sherock, who opened at the RKO theater in Boston March 21 for a week, has added David Colby as male vocalist. Colby is a former major in the army air forces, serving in the ETO.

Art Mooney Cuts For Vogue

New York—Art Mooney closed at the Strand theater here March 14 and is currently on a theater and one-nighter tour. Mooney, now at the Downtown theater in Detroit (closing March 27), is cutting several sides for Vogue Records during his stay there. He is due back at the Lincoln here sometime in April.

Before leaving New York, Mooney added tenorman Eddie Edell, formerly with Georgie Auld, and Hi Segal, lead alto, replaced Artie Mendelsohn. Marvin Price joined as road manager.

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- Marche Slav
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- Old Time Waltz Medley
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- The Kerry Dance
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- Oh, Marie (Rhumba)
- La Cumparsita (Tango)

50¢ each

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She Fooled Record Execs



Hollywood—Audiences who saw *State Fair* didn't realize it wasn't Jeanne Crain's voice when the movie star appeared to be singing. Neither did a couple of recording firms, who were quick to approach the Celluloid Junction star, for a record buildup. Actually the voice belonged to the lass above—Louanne Hogan, whose talents obviously shouldn't be confined to a sound track alone. Louanne has already signed to sing with Musicraft Records, who wasn't fooled by the Hollywood double-play. She'll soon appear under the Musicraft label as featured singer.

**Broadway
BOOGIE WOOGIE**
A New Sensational
Piano Solo
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The Ben Greenblatt Studios
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Boris Morros To Film Carnegie Hall Story

Hollywood—Boris Morros, who sold out from under in his ARA platter firm, continues his personal of dance bands with plans for *Carnegie Hall*, a music film of that hall, reaching the production stage with BG, TD and Vaughn Monroe selected to represent the swing field.

A long list of concert and symphony artists will also appear in the picture, with specialties by several headliners.

LOS ANGELES BAND BRIEFS

Benny Carter opens tomorrow night (26th) at the Trianon. That signing came too late for the last issue, as did such last minute bookings as Joe Venuti into the Casino Gardens. Will Osborne follows April 2.

Those choice Catalina Island boat jobs, back again for the first time since pre-war days, are causing a mad rush among musicians. We'll see if politics or musical ability pays off in the end, here. The Casino, Island's big dance, is being readied for early summer opening.

With most spots bidding sky-high for top names, the Aragon ops will sit tight with Lawrence Welk and Paul Martin bands. They refuse "to be stampeded into boosting some bandleader's income tax"! But the other spots—the new Avadon, the Casino Gardens and the Palladium are bidding high and wide.

Jive Jottings

King Cole will hold over at the Troc, through Spike Jones run and perhaps longer. . . Grady King outfit, with Betty McCabe, has interim deal at Palladium, coming in with Buddy Rich on the 19th. . . Opie Cates, with all his work, must have very little time to get into mischief.

Art Tatum set for engagement at Billy Berg's this summer. . . Slim Gaillard, back at Berg's with Zutty Singleton, would be a match for movie character roles. What a character! . . . Meade Lux Lewis soloing at the Swing club. . . Edgar Hayes heading unit of Teddy Bunn, Willie Price and Bryant Allen at the Somerset House, in Riverside.

Notings Today

Eddie Heller new sales head here for Cosmo records. . . Lowell Martin now attached to Lud Gluskin's staff at CBS plant here. . . Nappy Lamare with Eddie Miller's tenor waxed four sides for the Mercury label. . . Backers are setting Mutual net time for King Guion's new "double rhythm" band from the Meadowbrook.

Behind The Bandstand

One of the leading indie platter makers leaves for Texas soon to persuade Peck Kelly, legend-

Bing Remembers His Friends



Hollywood—Bing's a busy man this days, but not too busy to accept another of his many recent awards. This time it's the *Beat*'s trophy (Bing won again), with co-scribe Charlie Emge presenting. We're lucky, too—first pic of Bing snapped in a long while.

dary pianist, to cut his first wax. Kelly called off his planned trip to Hollywood a while back. He says he never has strayed from his local haunts, and never will.

Music City Meander

Hollywood—The platter biz out here gets more frantic, day to day, with recording dates coming thick and fast. Boys don't mind it at all, sitting in on all these extra-dough doings. Atomic, Philo, Black & White, Exclusive and Sunset are just a few. Harry Lim even came cross-country, recording the pick of coast jazzmen for Keynote.

Beryl Adams in town scouting talent and pleasure, keeping his eyes open for Mercury prospects. . . Frankie Laine into Billy Berg's. . . Tommy Todd Trio on Black & White, and it wasn't just another date!

Bob Levinson and Mel Torme did themselves well with a staff writers' contract at Burke-Van Heusen. . . Leon Rene set up his own publishing firm, to tie in with his Exclusive records. Johnny Blackburn (who wrote *Moonlight In Vermont*) is manager. . . Still talk of Krupa joining Capitol. Mercer's looking for another name outfit, anyway.

Les Brown around last month, discussing his publishing interests in Loft-Marmor. And thrush Doris

Day decided she might as well get a free trip west, will leave band when they reach here so she can marry George Weidler as soon as possible. Brown goes into the Palladium in July.

George Handy, who has a manager now to handle all his arranging chores, found a place in San Diego just to be near his heart, Flo Ann Morse, Ella Mae's kid sis. . . June Arthur left Garber, may join Bob Crosby soon. . . The Polk kids are going great—Lucy Ann with Kyser, brother Gordon with Bob Crosby, brother Vernon on KHJ with Harry Zimmerman's band. And the group continues on the Ford show.

Anita O'Day and hubby Carl Hoff ready to go with their niter in the valley, though plans aren't much beyond the plans stage yet. They've found the spot they want, anyway.

Dave "Ace" Hudkins, ex-Shaw manager, now recording engineer at Music City, has the personal management bug. He's in a choice spot to dig up new tunes and talent.

Bullets Durgom has a future jackpot in the zany Slim Gaillard, Slam Stewart's old partner. Slim has Hollywood wild with his hip-talk, his records outsell all others at local platter shops. . . Sinatra and Will Osborne both waxed a light 16-bar ballad, *Something Old, Something New*, which should reach the Parade without a struggle. Frank's Barton Music publishing.

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Ten-Carat Gal



Los Angeles—This is the lovely lass that Bob Crosby introduces nightly at the Palladium, when there's a sweet or jump tune to be sung. It's Jewel Hopkins, and she's strictly a ten-carat tomat.



by Charles Emge

As one of the minority which is bored numb by Deanna Durbin's pictures, though not necessarily by Deanna, we make it a point to see a Durbin movie once in a while just to observe Universal's struggles to find adequate screen stories for her. As a child star Deanna was no problem for her producers, but it seems to have become increasingly difficult to find good vehicles for the buxom, but charming, young singing actress of today.

In *Because of Him* (now there's a title!) it's possible that there is a hint of what goes on at Universal between Deanna and her producers. In this story she is a singer who uses her voice only to advance her career as an actress. This works out very well in the picture and provides for the introduction of three songs.

Lover (Rodgers & Hart) is inserted neatly into the continuity by the simple method of having Deanna place one of her own recordings on a phonograph and sing a duet with it, an easily-accomplished technical stunt that has been done before but not usually so well as here. *Danny Boy* is just popped into the script with no attempt to explain the orchestral accompaniment to those whose sense of realism is jolted by this type of presentation. *Goodbye Forever* (the song is not really as bad as those who usually sing it) comes off in a sequence that is one of the most bewildering attempts to integrate music with action we have ever encountered. You must see this one!

Sound Stage Siftings

Ferde Grofe, a "home town boy" whose musical works have long been virtually passed up by movie men, is at last getting attention in Hollywood. Grofe recently completed his first big-time scoring assignment for Universal's *Time Out Of Mind*. Walt Disney has purchased the screen rights to Grofe's *Grand Canyon Suite* and will use it as musical basis for an animated feature picture. Another

producer is talking with Ferde about doing a biographical film along the life and music of Ferde Grofe idea.

Ted Saldenberg and Ed Rebnor, piano duo featured on Hollywood airshows, were engaged by Walter Lantz to record for *Chopin's Musical Moments*, the second in a series of animated shorts based on excerpts from the classics. Lantz's first subject was the *Poet and Peasant* overture. Next in line is a short built around the *William Tell* overture. This recalls that Darrell Calker, whose work in scoring the Lantz picture we have mentioned here many times, has just completed his first scoring assignment for a dramatic feature, the Pine-Thomas production *Big Town*.

Looks like the best way to get into pictures these days is to start out as a musician. Dorothy Eustis, young concert pianist who appeared several years ago in the cast as a child prodigy and is a current protégé of John Charles Thomas, has been signed for an acting role by American Film Corp.



Hollywood—Bright Lights: Spike Jones is lining up an outdoor unit to play conventions and state fairs. Besides his strictly "City Slicker" combo, he'll have bareback riders, clowns and other circusy stuff which will add up to two hours of fun. Nope, the band boys won't have to double on the fire-loop-jump routines. . . MCA is having a real shake-up and the Larry Finley case helped bring it around.

Artie Shaw is forming a new band. Ho, hum! . . . Sinatra just arrived home from the east and while there he arranged to promote some fisticuffs. . . The Dining gals have had their option picked up for

two more weeks at the Nevada Biltmore in Las Vegas.

Paul Pendarvis has been hired as station KLAC's new musical director. . . Bob Mohr is organizing his own publishing house—Winner Music. . . Wingy Manone is forming a small combo to record for Gilt Edge. . . Four Star Records have snagged Ruth Robin of the Phil Harris chirp dept.

Glady's Bentley has grouped together CeePee Johnson, Bill Hadnot, Sylvester Scott, Johnny Otis and Brother Goodwin to record with her on Excelsior. . . Julie Anderson, who retired from the Duke's band three years ago to open a chicken-shack, will do a bit of Black & White discing.

ARC LIGHTS: Betty Hutton is being measured for a sarong for her new pic. How can you jump and bump around like that in a sarong? . . . Charlie Barnett will do a musical-short at U before he heads for N.Y.'s 400 Club. . . *March of Time* is preparing a feature on night club life in New

York and will spot all the name bands.

LOVE LIGHTS: Dave Rose and Jane Nigh are together again. . . Deal Arnez's lark thrush, Amanda Lane, is a "vroom" with Greg Bautzer. . . Benay Venuta and husband Armand Deutsch have arrived for a spell of lollin' in the sun. . . Dennis Day is back to his old tricks with a new chick—Eugenie Baird. . . Betty Hutton may present Ted Briskin with a bundle of jumps sooner than you think. . . Bullets Durgom is sprinting after Nancy Marlowe and at this point, she's walkin' real slow.

Ted Yerxa In Disc Biz

Los Angeles—Ted (Lamp-lighter) Yerxa, newspaper promoter and jazz fan, is planning to release records under "Lamp-lighter" label. Name musicians, including Barney Bigard, Vic Dickenson, Ray Linn, Calvin Jackson, Allan Reuss, and Willie Smith among others, will wax for Yerxa shortly.

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Child Welfare

New York—During a phone conversation between John Benson Brooks, arranger for Randy Brooks, and Paul Case of Crawford Music, Brooks' little daughter was making such a commotion, it was difficult to hear. Excusing himself, Brooks turned to her and in his most dignified manner said: "Stefanie, if you don't stop making that noise, I'm going to Re-Bop you!"

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fluffed—these small firms such as Philo, Dial, Black & White, Jewel, Sunset, Mercury among others manage to do all right. There's a flock of good sides—big bands, swing combos, vocals. But practically no Dance sides.

Swing

EDDIE VINSON

It's A Groovy Affair
I've Been So Good
Mercury 2030

Vinson's crew again performs excellently, with smooth ensembles, clean blowing, good arrangements. Particularly pleasant is *Groovy Affair*, just that. Vinson's alto and vocal are the high spots of the blues backing.

WOODY HERMAN

Wild Root
Atlanta, G. A.
Columbia 36949

Wild Root, written by Neal Hefti, for the Herd's radio commercial, is one of the few sides of theirs that doesn't come off tops. Tempo isn't right, the beat isn't there as it should be. Flip Phillips' tenor, Bill Harris' vigorous trombone, Woody's clarinet and Pete Condoli's trumpet are there, as well as madly screaming brass. It's one of the more frantic of the wild Herd sides! Reverse is an outstanding arrangement and interpretation of a good ballad—and a better indication of the band's true brilliance. Scored by Ralph Burns, it features the weird guitar-piano-bass passages that Burns

Moune Glows



New York—Moune (pronounced Moon) opened recently with the new Cafe Society Uptown show. The gal, who plays piano and guitar, and sings in several languages, is said to be one of the first French entertainers to arrive here since the end of the war. Acme Photo.

has been writing lately. Sounds like the King Cole Trio, and good, in a big band! Condoli's trumpet and Woody's vocal are excellent.

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TEMPO JAZZMEN

Dynamo (A & B)

Dial 1001

Gabriel is, of course, our own Dizz Gillespie; *Dynamo* is Dizz's theme, *A Dizzy Atmosphere*. It's typical Gillespie, then, as is (for better or worse) anything that he sits in on. Part of the group, obviously minus Charlie Parker, is the one he took out to the coast with him—Milt Jackson, vibes; Stan Levey, drums; Al Haig, piano and Roy Brown, bass. Lucky Thompson, tenor, is added, and fails to find a good blend with Dizz's horn. Sides, two masters of the same tune recorded within a few minutes of each other, one at a slightly slower tempo, shows perhaps a higher degree of musicianship and taste than other Gillespie acetates, perhaps because there's less ensemble work, less Gillespie trumpet and more solo work by others involved. Sides are very well recorded, supervised by Ross Russell, who intends to further this original experiment in modern jazz.

LESTER YOUNG

D. B. Blues

Lester Blows Again
These Foolish Things
Jumping At Mesners
Philo 123, 124

First of all, the musicians: Dodo Marmarosa, piano; Red Callender, bass; Henry Tucker, drums and Vic Dickenson, trombone. Most important, however, is that these four sides are the first recorded by Lester Young since his discharge from the army—and the first recorded proof of his playing today. Few of his adherents, some as fanatical as Gillespie's, will be disappointed; yet others more discerning, or desiring to be such, may find the session lacking in real excitement and brilliance. Lester's tone is, if anything, more obvious if softer; his ideas still creative, different, fresh. Rhythm, from *Foolish Things* to *Blues to Jumping* is adequate. Dickenson steals a lot of the honors with his virile tram work. Dodo is more than adequate. But none of them sound particularly inspired.

HENRY "RED" ALLEN

Get The Mop Buss Me

Drink Hearty The Crawl

Victor 20-1808, 20-1813

Henry and his boys are coming on, with these, their Victor firsts, as the personality boys. They also throw in a huge amount of robust, humorous jazz. *Mop and Buss Me* are powerful and uninhibited, with Red's strong trumpet and raspy voice carrying an unsuitable lead. *Drink Hearty* is almost too cute, *Crawl* finds everyone blowing hard. Higgy undoubtedly stands out, his trombone has been heard much too seldom on wax, perhaps this should help a bad situation. Guy plays like very few others! Don Stovall's fine alto, Alvin Burrough's drums, Benny Morton's bass also shine; this Stovall guy will be heard from again—so will the outfit. An excellent debut for Red, excellent, uninhibited swing, powerful solos, good humor.

BUDDY RICH

Desperate Desmond

You've Got Me Cryin' Again
Mercury 2060

One thing these new firms must realize is that they can't throw bad stuff on the market without hurting their product and themselves. This Rich band is a fine outfit, but neither of these masters should have been released. Listen to them and you'll wonder what Buddy is trying to do, or fluff him off without further thought. *Desmond* was a last minute recording, Mercury needing another master or something. This one isn't good—another master or two might have come out terrific. And of all the stuff recorded on their first date, neither is good enough for a first release. Dottie Reid, in much better form than her Goodman days, sings unevenly, off key. *Desmond*, at a frantic tempo has Bitsie Mullen's trumpet, Rich's drums and George Berg's tenor. There's a bad screaming brass high-note ending.

(Modulate to Page 16)

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Today's small-bands play both jazz and swing—jazz when the ensembles are improvised, swing when they are arranged on paper or by head. Just as there is good and bad small-band jazz, good and bad big-band swing, so too there is good and bad small-band swing. John Kirby's is usually pretty poor, for instance, while Red Allen's is generally mighty fine. Consistently best of all, like Ellington's big-band swing, has been the music of eight-piece units drawn from the Duke's full orchestra of twice that size, groups led on different occasions by Rex, Cootie, Barney, Johnny, or Sonny. Almost as successful, though not over so long a period, was the work of Benny Goodman's Sextet.

Of all informal small-band recording sessions, pick-up dates, easily the most exciting swing has come from the various all-star combinations assembled for the Hot Record Society by Steve Smith. HRS started off with a bang, Rex Stewart's Big Seven playing *Cherry and Diga Diga Do* on 2004, *Solid Rock* and *Bugle Call Rag* on 2005. Next Steve came up with Jack Teagarden's Big Eight doing *Shine* and *St. James Infirmary* on 2006, *Big Eight Blues* and *World Is Waiting For The Sunrise* on 2007.

Sandy Williams Platters
Now Smith has released four new Big Eight platters, two by Sandy Williams, one each by J. C. Higginbotham and Jimmy Jones. On a par with the others, they are the best examples of good small-band swing issued so far in 1946!

Sandy plays *Chili Con Carne* and *Mountain Air* on HRS 1007, *After Hours On Dream Street* and *Sumpin' Jumpin' Round Here* on HRS 1008. *Chili*, a bounce tune by Ellington's baritone star, opens with the spotlight on the composer. Williams follows with a trombone chorus, Joe Thomas takes one on trumpet, and Johnny Hodges has the last on alto. *Mountain*, a mood number from the pen of Tab Smith, features Hodges almost all

Invests Wisely

New York—According to reports, Buddy Johnson, one of the most prolific letter-writers, telephoners and telegraphers in the music business, dreamed up a new angle during the recent long distance telephone strike. He had a dozen carrier pigeons shipped to him from his local office.

By the time Johnson got the pigeons, the long distance wire strike was over.

Shortly thereafter, the meat strike went into effect. Nobody's heard of the pigeons since.

the way. Hours and Jumpin' are both Fleagle originals, Brick also playing guitar on the date. Hours, another mood number, is again entirely Hodges' except for half a chorus of Joe's open trumpet. Jumpin', a knocked-out bounce tune, contains successive solo passages from Sandy's muted trombone, Joe's open trumpet, Johnny's alto, Jimmy Jones' piano backed beautifully by Sid Weiss on bass and Shelly Manne on drums, and finally Harry's booting baritone sax.

Higgy and Co.

J. C. offers *Dutch Treat* and *A Penny For Your Blues* on HRS 1013. The former, an up-tempo bounce written by Rex Stewart, begins with a full chorus of Tab Smith's alto, after which Higgy comes in for a half-chorus on trombone and Sidney De Paris for a half-chorus on trumpet. Jones and Smith then splitting the next, and Cecil Scott's tenor sharing the final one with the ensemble, with Fleagle, bassist Billy Taylor, and drummer Dave Tough dominating the rhythm.

Penny, a medium-paced bounce by Cecil Scott, finds Tab taking the intro and alternating with the ensemble on the first chorus. Sidney next plays eight bars of growl horn, and J. C. twenty-four bars of open tram. Cecil shares the last chorus with the ensemble and takes the coda himself.

Jimmy Jones' Sides

Jimmy presents *Muddy Miss* and *Old Juice On The Loose*, HRS 1014. *Muddy* is a Fleagle jump featuring tenorman Ted Nash, Carney, trombonist Lawrence Brown, Thomas, and closing ensemble riffs. *Juice*, another Carney bounce, has Joe's trumpet bridge sandwiched in between the first chorus's ensemble flights. Carney, Jones, Thomas, and Nash follow with half-choruses apiece. The last two times through, Joe and Larry contribute short solos amidst the en-

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after the death of Harry Ragas. It's been a favorite with Dixieland musicians for over two decades. Three Crescent City groups have waxed their versions: New Orleans Rhythm Kings (alternately known as Friar's Society Orchestra) on Gennett 5009, New Orleans Owls (under the direction of Billy Burton) on Columbia 943, New Orleans Jazz Orchestra (fronted by Johnny De Drott) on Okeh 40240. Three New York units have also cut *Eccentric*: Five Pennies (led by Red Nichols) on Brunswick 3327, Louisiana Rhythm Kings (listed as Alabama Red Peppers) on Cameo 8205, Original Memphis Five on Pathe 20921. Three Windy City crews likewise recorded it, with today's three top Chicago cornet stylists: Muggsy Spanier's Ragtime Band on Bluebird 10417, Max Kaminsky's Jazz Band on Commodore 560, Jimmy McPartland's Squirrels on Hot Record Society 1004, reissued on Decca 3363. All nine are mighty fine! Four other discs furnish



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Reminiscences On The Career Of A Jazzman

By PAUL EDUARD MILLER

Chicago—The "M" was for "My Knee," pronounced mynee—a familiar form of address used by hundreds of his friends. Richard M. Jones was a big man. He stood six feet four, carried his 250 pounds with grace and ease. His heart was even bigger; no jazzman did more (if as much) to help his fellow-musicians and to promote and foster the jazz music in which he believed so completely. He was not ashamed of his kind of music; on the contrary, the blues poured out of him so naturally that he never thought about jazz any other way than as a natural expression that was part of him, deeply imbedded from childhood.

He hid behind un-
He could play won-
He could play the blues
expertise and feel-
He gained more renown.
Morton wandered
at 17, it was "My
introduced the young.
Already a "professor",
helped make one of

leans to Chicago

leans, too, he played
He uninhibited blues
of Oliver and Fred-
ppard, to Jimmie Noone
dney Bechet—before the
ame North to make names
themselves. When he arrived
Chicago he was one of the first
men to record for Gennett at
Richmond, and when the
als there asked him about

recording a band, he said he
didn't have any, but he knew a
good one by the name of King
Oliver; he could personally rec-
ommend that bunch.

As the Chicago recording rep-
resentative for Okeh records he
waxed Louis Armstrong's first ac-
companiments for blues singers.
When Louie offered to play under
Jones as a sideman in recording
dates, big hearted (but likewise
farsighted) "My Knee" refused
flatly. "No, Louie, I can't do that.
You're good enough to have your
own bunch now." And just to

make sure, friend Richard super-
vised those dates, gathered to-
gether the musical material for
them, and practically played the
role of Armstrong's personal ad-
viser.

And to the Last

Jones also was instrumental in
getting Ma Rainey to Chicago for
her first recording date; and later
he gave a helping hand to
many another musician whose
name and talent eventually
found its way to Okeh, Victor,
Columbia and Decca wax. Just a
short time before he died, he
once again supervised recordings
for the new Mercury label. The
Sippie Wallace version of his own
Trouble In Mind, with a group
headed by Albert Ammond ac-
companying, may well serve as a
fitting remembrance of a man
who frequently found himself in
recording studios, and who, dur-
ing so much of his life, concerned
himself with activities in every
phase of jazz.

Yes, he even sold phonograph
records once. He operated his
(Modulate to Page 11)

Norm Kay Trio Play Hip Spot



Cleveland—Dispensing some of the top jazz heard locally is the
Norm Kay trio, in their second month at the Singapore Lounge.
Spot has turned into a hangout for hip musicians, who find interest
in Mickey Aaronson's exceptional Goodman-like clarinet, Art Cut-
lip's tasty jazz piano and the leader's solid drums. Norm Brill, sen-
sational young altoist just out of the army, has since replaced Aaron-
son, who has moved to the nearby Alpine Village.



What SO

BY

Roy Maier

HOLLYWOOD
CALIFORNIA

I THOUGHT you might like
to know the reasons
why there are fewer Maier
Reeds on hand in music stores
than ever before and why
supplies of popular strengths
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by ordinary manufacturing

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different and why reeds like
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centage of Maier type
stock that I can sort out
of this great crop is very
low. I select cane with
those long, live fibres
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give zippier response.



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The Career Of Richard Jones

(Jumped from Page 10)

own store, selling retail. And for Okeh he sold wholesale too; one of his customers was Jack Kapp who, with his brother Dave, ran his own record store business on Chicago's West Madison street. He helped men like Jack Kapp and Ralph Pierre locate talent—in many instances a quality of talent which made plenty of money for the friends of RMJ. But not so much for Richard himself. He was even careless about collecting royalties on the many compositions of his which had been recorded during the years. And of course the recording companies were considerably more than careless in not reminding him or sending him statements.

His Compositions

But Richard M. Jones will live

on through his tunes—but let's give him full credit for what he wrote. Let's remember that *Jazzin' Babies Blues* is a Jones composition, even though its central theme was appropriated by others and called *Tin Roof Blues*. Let's remember that *Riverside Blues* is a Jones composition, and Bunny Berigan and Bob Crosby ought have been ashamed of themselves for recording it as *Dixieland Shuffle*. And when we hear *Savoy Blues* or *Dig These Blues* or *Dipsy Doodle*, let's remember that all three of those tunes are based on Jones' *Mush-mouth Blues*.

Finally, I suggest that every jazzfan familiarize himself with Richard M. Jones' *Southern Stomps* (retitled *Hannah Snow*), *Ball of Fire* and *Hollywood Shuffle*, all of which were written in the twenties and upon all of which less original musicians have frequently drawn for material.

The least we can do for Richard M. Jones is to give him the full credit which is rightfully his.

NAS Has Band That Jumps



Miami—The boys above have provided many a good session for the gals at the naval air station here. The personnel in the pic include: Joe De Cosmo, tenor; Ray Auerbach, alto; Sam Gentile, trpt. (missing from pic); Al Bilger, accordion and piano; Rudy Matista, guitar; Don Moore, drums; and J. B. Fogle, bass (not visible).

Eddie Tolck Out After Mpls Brawl

Minneapolis—After a pugilistic encounter with a customer, Eddie Tolck, vibraphonist and his band at the Flamek out with Ray Fitzgerald suddenly taking his place. Notice given the week following Saturday night brawl. Clausen and his fine pianist still featured between sets. Newly-formed Perry My band at the Dyckman hotel its second month, with Kubias, Warren Swanson, Bob Farley, saxes; Jube trumpet; Bob Werner, piano; Martin on vocals.

One of the latest organizations formed here on the U. of M. campus is the Esquire ten-piece ex-GI combo. was formed by Ken Gluesner, Bob Elliot.

Bob Dahl has shifted his d from Red Feather's band to Robey's unit at the Ange cafe. Robey's six-months there has proven a boon to —Don La

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its life quickly, a reed that I'd hate to stamp with my name.

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And—if you haven't tried Maiers yet, you may want to wait until the supply is more plentiful. Because once you play Maiers, you'll find it's hard to be satisfied with anything less!

Ray Maier

3 The Way I Get Strength Variations Is Different

In my opinion, the cane itself should determine the strength of a reed. I could get 50% more of the popular 2 and 2½ strength reeds than I do, if I wanted to recut the harder reeds. But this gives a reed that loses



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Davenport, Iowa—Wibbey Fisher, ex army agt. who had a combo at the Biltmore hotel in Coral Gables, Florida, organized a 14-piece crew composed of ex-GI's and top men. Arrangements will be ten around Fisher's tram quartet.

Promoter Laverne Flannery bringing many fine names to town. Recent date of TD at Masonic ballroom established somewhat of an attendance record. —Joe

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AUDIT BUREAU OF CIRCULATIONS

Are They Change More They're Same

Everyone hoped it would be a bright, new world, especially as music is concerned. We predicted that the boys who come home, all of them with a new or renewed interest in the musicians with broader visions and fresh ideas, and a contact with the culture of other lands.

Wonder whether we weren't just a little optimistic. Of the boys are back, but nothing too wonderful happened—yet. The economic picture is not a pretty one, the housing situation is so critical that they're writing about it. Natch!

Boys are not such itinerants any more. Especially is this of most of the returning veterans. True, there still are some, but more so than before the war the particularly the good ones, are looking for that recording work to enable them to establish homes in New York, Chicago or Los Angeles, and to rear families.

Some of our favorite leaders are out of uniform and have changed their bands, Ray Anthony, Bob Crosby, Bobby Orrin Tucker, Sam Donahue, Griff Williams, Alvino Ray Barron, Ray Pearl, Clyde McCoy, Freddy Nagel and others are wielding a baton again. We are not going to name them, but run through the list yourself and decide if any of them are offering anything new or original in style.

Glenn Miller did not return, but his crew carries on in Miller tradition under the direction of his manager, Don Haynes, fronted by Tex Beneke, which perhaps is as good as dead. Certainly the thousands of Miller fans would love it otherwise. One Miller alumnus, Ray McKinley, launched out with his own orchestra again in a creditable style.

Bennie Fields made a couple of worthy attempts, and now going through a third trial and Buddy Rich, although a leader before the war, deserves praise for the combination he has brought to the public. Claude Thornhill, from much could be expected, has not gotten with it since the navy, but may do so.

Number of orchestras, such as Woody Herman, Vaughn Stan Kenton, Charlie Spivak, Randy Brooks and Les Elmer, climbed to the top of the heap in the last couple of years on account of the more open field due to war time. Some of them would have made it anyhow, they can be thankful.

Too many leaders falling back into their pre-war style and so many star sidemen running back to their old haunts in established name bands (or latching on to record studio work), it must mean that the war did not revolutionize musical taste sufficiently to permit experimentation with any new formula.

We're sure of one thing! The old prejudices and bigotries have been eliminated to any extent. Radio station KMPC in Los Angeles, for example, has just banned all "rebo" specifically the recordings of Dizzy Gillespie, Slim Bigard, Harry Gibson and others, because "such music is degrading!"

Politics Spoil S.A. Music Scene

to economic reasons, but results from the political tension between the two countries.

Argentine musicians under contract to Uruguayan resorts were not allowed to take their instruments out of their country. While some contracts were cancelled, others managed to borrow instruments from Uruguayan colleagues. Export embargo on records belongs in the same class of petty chicanery.

Musicians Off the Record



Detroit—Perhaps Jack Teagarden, with this tricycle gag, is merely realizing a suppressed childhood desire—or were we too impressed with *Spellbound*? Anyway, with his bus in the immediate background, why else would Big Tea prefer to set out cross country on his tricycle? Wondering also are (left to right) Mickey Steinke; John McDonald, Motor City tenorman who had just joined the band; Harvey Bushway, trombonist; and Art Lyons, clarinetist also from Detroit.

Lop-Sided View



Barry Hames, the three-month son of guitarist and Mrs. Bob Hames is getting a lop-sided preview of his pop's racket from a recent *Beat*. But, like most photos of people reading the mag, Barry is reading said *Beat* at an odd angle. The cover looks pretty, though, doesn't it?

CHORDS AND DISCORDS

Case Against Dizzy

Los Angeles, Calif.

To the Editors:

I heard Dizzy Gillespie and Charlie Parker and their band at Billy Berg's recently and, though I believe I can call myself a swing enthusiast, I felt very uncomfortable, bewildered and slightly disgusted after listening for a good two hours to that wild music.

I won't deny that Dizzy is an excellent musician, and that some of his ideas are a shot in the arm to hot music. But the best I've ever heard from any Dizzy-imitators was some very bad and insane riffs; the best I've heard from Dizzy himself was little else than musical acrobatics.

As strong as my faith in hot music is, I would just as strongly say that this rebop type of music will not last. To do so would harm whatever chance hot music has to find any great public understanding. When most musicians—the more intelligent and restrained type—can't understand or appreciate it, how, then, can the public look upon it with anything but ridicule?

Hot music right now is in as upset a condition as the world itself; music has always mirrored the minds of people and the present Dizzy-rage is but a manifestation of the jumpy, upset,



"George plays by ear!"

wild world we try to live in. Because of its very nature, his music can't survive; it will probably have its influence on later music (which will very likely improve that music to some extent), but a more restrained, less exhibitionistic type of swing, with once again attention to feeling and melody, will be played on band stands. And swing will still be advancing.

Doug Day.

Here To Stay

Washington, D. C.

To the Editors:
In regards to Mel Powell going opportune and the music world at large, I submit in part, Otto Cesana's introduction to his "Course In Modern Harmony". I think it excellent and worthy of printing.

He writes, "So called serious musical circles have always considered the American dance orchestra as a passing fad. Sooner or later, they reasoned, it will pass on, and the 'good' music will once more prevail. Unfortunately, the dance boys thru their trial and error system have developed American dance music to the point where now it exceeds, in harmonic innovation, anything which the venerable 'old masters' could have possibly conceived. A truly representative art is a living entity and as such must satisfy the demands of the day. There is no question that the collective mind of the twentieth century stimulated by contemporary invention makes greater demands upon its artists than the mind of the nineteenth century with its relatively slower momentum."

He continues, "American dance music has met the challenge by creating a music of such richness, which, far from being a passing fad is developing into material that has and will continue to invade the concert field to a point far beyond any present day expectation."

Page Mr. Powell.

Milan Dineen

Wanted—Big Brother

Chicago, Ill.

To the Editors:
Mr. *Down Beat*, I have a problem.

I am a young musician, blessed with a certain amount of ability and ambition that could conceivably make me a very decent reputation as a musician with the coming years. I say this without over-confidence; my teachers and older men have been at least somewhat impressed with the rough ability that I've shown.

I realize that right now I'm at the stage where I'm easily influenced, when perhaps the style of my playing to come could easily be molded. I admire sev-

(Modulate to Page 13)

RAGTIME MARCHES ON

NEW NUMBERS

GORDON—A daughter, Jean Elizabeth, to Mr. and Mrs. Larry Gordon, Feb. 27, in Crystal Lake, Ill. Father is Chi radio arranger.

MAKI—A son, George William, to Lt. and Mrs. George Wm. Maki, Feb. 25. Mother is clarinetist Ann DuPont.

SCRIMA—A son, Samuel Frederick, to Mr. and Mrs. Larry Scrima, March 2, in Pittsburgh. Father is trumpeter with Clyde Knight.

REY—A son to Mr. and Mrs. Alvino Rey, March 3, in Hollywood, Cal. Father is band leader. Mother is Luise King of the King Sisters.

WILLIAMS—A son, Stephen, to Mr. and Mrs. Murray Williams, Feb. 11, in New York. Father plays lead alto with Richard Himber.

PERRI—A son to Mr. and Mrs. Eddie Perri, March 7, in New York. Father is road manager for Randy Brooks.

GRIBIN—A son to Mr. and Mrs. Jack Gribin, March 3, in New York. Mother was Doris Tauber of Harms Music.

GAINES—A son to Mr. and Mrs. Charles Gaines, Feb. 6, in Philadelphia. Father is a band leader.

GRAVES—A daughter to Mr. and Mrs. Gene Graves, Feb. 11, in Philadelphia. Father is vocalist with Clarence Fuhrman's orchestra.

RAMSEY—A 6 lb.-9 oz. daughter, Judith Anne, to Mr. and Mrs. Al Ramsey, March 5, in Hollywood. Father is lead trumpeter with Al Donahue.

TIED NOTES

ARMENTROUT-FRANKENBERRY—Lee Armentrout, staff arranger, CBS Chicago, to Jean Frankenberg, radio writer, Feb. 15, in Chi.

LANG-KUNDERT—Don Lang, *Beat* correspondent and drummer with Perry Martin, to Norma Kundert, Feb. 14, in Mpls.

KOONCE-HAVEN—Dave Koonce, bass man with Marvin Scott to Jean Haven, singer with Scott, Feb. 21, in Richmond, Va.

FULTZ-HICKS—Dick Fultz, trumpet man with Bobby Sherwood, to Alyce Hicks, March 4, in N. Y.

RICHLIN-RING—Lt. Samuel Richlin to Sylvia Ring, secretary to Manie Sachs, Columbia Record executive, March 3, in New York.

DOWNING-HATCHELL—Gordon Downing to Katherine Hatchell, assistant to Rene DuPre, dance promoter, Feb. 3, in Wilmington, Del.

GOLUBIC-GRABOWSKA—Walter Golubic, with Harry Gregor's orchestra, to Valerie Grabowska, Feb. 25, in Pittsburgh.

BAXTER-BALDWIN—Eddie Baxter, pianist with Frankie Masters to Marty Baldwin, vocalist in Masters' quartet, March 13 at Stevens hotel, Chicago.

LOST HARMONY

McMICHAEL—Emma Laurine McMichael from George Edward McMichael Jr. of the Merry Macs, vocal quartet, recently, in Hollywood, Cal.

FINAL BAR

WEISBACH—Harry Weisbach, 59, first violinist with the Chicago Symphony Orchestra, Feb. 23, in Chicago.

SLINGERLAND—H. H. Slingerland, 71, head of Slingerland Banjo and Drum Co., Chicago, friend of many top drummers, March 13, in Chicago.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Unissued masters and little known test records have always been of considerable interest to the hot record collector. One reason has been that the possession of a record that was not released means that the possessor has something other collectors do not have.

Last fall in New York City, the Hot Boxer was shown some interesting test records made for the Victor label. Here is a list of a few: Hoagy Carmichael, *Sittin' & Whittin'* (50502-1); *Walkin' The Dog* (50500-2); *March Of The Hoodlums* (48898-3) all recorded on February 19, 1929. McKinney's Cotton Pickers, *Honeyuckle Rose* (58546-2) recorded on February 3, 1930. Original Dixieland Jazz Band marked "Discarded-not fit to use," *Jazz Me Blues* (068343-2R). Mezz Mezzrow, *Swingin' For Meas* (028991-1) December 21, 1942. Sidney Bechet Trio, *You're The Limit* (067796-2). These titles were not regularly issued or put on the market.

MISCELLANEOUS RECORD NEWS. Recently in Chicago the Abraham Lincoln Book Shop issued a list of Books, Pamphlets, Autographs and Allied Material Relating to Franklin Delano Roosevelt and His Times: Included for sale a record by Chick Webb and His Orchestra *F.D.R. Jones* on Decca 2105 at \$5.00.

Tony Perry of Chicago is back from army service and reports that his Roy Eldridge collection is complete with the exception of several of the "off the air" transcriptions. Tony is at 4252 Van Buren street, Chicago, Illinois.

Malcolm Hunter of South Africa has found Henderson's *Go Long Mule* with Armstrong on Regal G 8293 and The Southern Serenader item *I Miss My Swiss* (Henderson with Louis) on Regal G 8471 both under the pseudonym Corona Dance orchestra.

George Avakian at Columbia adds the following information regarding the test records mentioned in the Hot Box November 1, 1945. There were apparently two sessions, with the tunes *Boogaboo Blues* and *All Too Well* recorded at both dates.

Therefore on March 11, 1935 *Boogaboo Blues* (CT 916), *All Too Well* (CT 917), *Ubangi Man* (CT 918) constitute one date. Later *Smiles* (956), *I'd Rather Be With You* (955), *All Too Well* (957) and *Boogaboo Blues* (958). George adds that the recording sheet shows *Charlie La Vere* and His Chicagoans, featuring Jabbo Smith, trumpet. The sides were made for Okeh, not Columbia, and were heavily arranged. *All Too Well* has a vocal by Helen Oakley. Masters on Ubangi Man and *All Too Well* exist but are not worth issuing.

Duke's *Dinah Lou* was made January 20, 1936 with a vocal by Ivy Anderson. The Meade Lux Lewis test TO 1620 was a private dub for John Hammond of the Paramount *Honky Tonk Train*.

Stanley F. Dance writes from England that there are two different versions of Art Tatum's *Lisa*. The American Decca 1373 is from master 38432A while the English Brunswick 02489 is from 38432D. Dance also has *Call Of The Wild*

Chords And Discords

(Jumped from Page 12)

eral different instrumentalists, try not to copy any of them—yet still can't make my mind up as to just what course to take with my playing, just what influences and trends to study, to follow.

What really pays off in music? Sensationalism? Or the opposite—general musical ability and intelligence? Who is right—Gillespie or Billy Butterfield, to compare just two present stars? Should another, like Billy May, be condemned or praised for turning an exceptional jazz talent into commercial radio fields? And in critical analysis, should one stick with his own opinions, whether right or wrong, however bull-headed? Or be left open to all comment and evaluations, with the possibility of becoming lost in the weight of so much confusion?

Johnny Mills.

Come On Over!

Belgrave, Leicester, England
To the Editor:

I have been a subscriber to your magazine for only a few months but I look forward to every issue which, by the time I

by Hot Lips Page's Band on Brunswick unissued in the U.S.

Django Reinhardt and Grappelly recently recorded for Decca and HMV in London with Jack Llewellyn and Alan Hodgkiss, guitars, and Coleridge Goode, bass. On HMV *Django's Tiger*, *La Marseillaise*, *Coquette*, *Embraceable You* were made. At English Decca they cut: *Belleville*, *Liza*, *Nuages* and *Crepuscule*.

HOT CLUBS: New clubs are The Hot Club of Montreal, 2040 Grey Ave., Montreal, Quebec, Canada—William B. Minto—secretary, Arnaud Maggs—chairman and Bert Grindley—treasurer. The Club library contains approximately one thousand sides.

The Hot Club of Torino in Italy has written Dublin's record shop in Chicago for information on Commodore, Keynote records, etc. The writer signs himself as the Keeper of the Records for the Club.

COLLECTOR'S CATALOGUE: Ray Durbin, 10 French rd, Wiloughby, N.S.W. Australia. Says that many items now deleted from U.S. catalogues are still available in Australia such as the Muggay Spanner Ragtime Band sides. Signal Man Lee Stone, 10 Oman Ave., London NW 2 England. Armstrong Hot Fives, Lu Watters, J. R. Morton and others.

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receive them, are naturally a few weeks old.

When I see the lists of records issued in your country and then compare them with the American records issued over here, it makes me envious. The American records issued here are usually very moderate—musically. But then, jazz and swing are not so popular over here as they are in the states. And, of course, the number of records issued here are strictly limited by government control. But one day this will pass and here's hoping for more and better records from the Duke, Goodman, Herman, the Dorseys and the other popular states bands but little heard

over here.

The best idea I can think of is to have the American bands come over and visit us. They are sure to find a terrific welcome. Ask the Duke about his reception over here in 1938!

John Maddock

Greater Than Moore

San Antonio, Texas

To the Editors:

How Oscar Moore, guitarist with King Cole Trio, gets so much build-up as a "great guitarist" and as number one guitarist of the nation, I can't see. I'm not a braggart, nor am I

big time, but right now as I am, I can play rings around this guy Moore, and I know it.

If there's anyone in doubt as to whether or not I can play rings around Moore, make a personal call on me in San Antonio. Moore's getting his rating because of being associated with Nat Cole's trio. The general public is easy to fool. Only musicians are really capable of judging other musicians.

Why doesn't some one take time out and praise a truly great immortal, king of all electric guitarists for all time to come, Charles Christian?

Eugene Jones

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MCA Man Finds Queer Goings On In Oregon

Northwest Territory—On the road for MCA, or Lewis and Clark do it again! Having completed a swing around the great northwest, an observation or two might be in order. Were it not for the continual fog that hangs over what country we passed through, an observation might be available. As it is—well, good weather for boots-hip.

Thar's sompin' mighty queer like going on up north. Mighty queer, I tell you. I dunno just what, but when people (that means more than one) continually ask, "How many of the regular band are ya gonna have with yuh?" there's something brewin', and I don't like the smell of the hops. In fact the situation looks like a sizable revolution against the name band business.

I always thought that when a bandleader was advertised, the genuine article and his cohorts were expected to appear in the flesh. One of the local citizenry stated that many bands coming through oftentimes used local men on some chairs and other times coming through with some of the

same men who'd been up there a few weeks before with some other outfit. Guess some of the boys in the biz aren't fam'l with the sound old adage, "You can fool some of the people some of the time but—"

Interesting New Item

Another interesting item was brought up in that same Oregon territory by promoter Gordon Coffey. His idea goes like this: Just as locations buy bands for a week at a time at a flat price—say \$5,000 against a percentage of the gross for the entire engagement—he'd like to work them on one-nighters. In other words, he'd buy a band for one week, say for \$5,000 against a percentage of the gross. He'd supply the transportation and each night play the band in a

different spot of his own. By this time, I guess, he has 7 ball-rooms. Then, the band would get its split on the total gross for all seven engagements, instead of against the nightly total.

He thinks the promoter would stand a better chance on the overall picture, and the bandleader would be taking no more risk or losing no more percentage money than he does on a one-week location spot.

A Good Trip

All in all, aside from the unpleasant weather, it was an interesting trip. The Greyhound boys did an excellent job, particularly one C. E. Patterson, who operates out of San Francisco. The barbeque crab at the Brollier in Portland is positively the last word. Harvey Anderson proved a sensational host at the 40 and 8 club in Seattle. The marine base in Klamath Falls is a swell date, but don't jump from there to Medford on a winter's night. By my grandmother's snuggles, I won't forget that one. And if you have nothing to do in Albany (and you won't have) mosey around a place called Sears Roebuck for a most interesting afternoon.

—Jack Egan

Django Caught In Action



Paris—The gent in these shots has probably created more interest among jazz loving GIs than any other European musician. That's his name on the sheet music, too—Django Rein-



hardt. He is at present in London, back at an old routine of making jazz classics with violinist Stephane Grappelly. Charles Delaunay, famous discographer who heads the Parisian Hot Club, is the figure leaning over the piano. Circular shot shows Django in action—something that may soon occur in this country. American soldier with the two Frenchmen is Jack Platt, leader of the popular ATC swing band of the ETO. The fine Platt crew was the one selected to replace the Glenn Miller outfit.

Tommy Varrone III In Philadelphia

Philadelphia—Buddy Johnson, fast-rising young bandleader, and Myra Williamson, a local gal, will be a June duet. She is an ex-Cotton club, New York, beauty. . . Mildred Ronan, local model, has been signed as vocalist with George Sommers band. . . Tommy Varrone, pianist in Joe Frassetto's WIP houseband, collapsed during a recent broadcast and is bedded at home. . . The George Sommers are rehearsing Spring lullabies. She's the former Lee Palmer, who used to sing with his band. . . Eddie DeLuca, Walton Roof bandleader, has turned serious and has penned a sonata for viola and piano.

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With The Greatest Of Ease



Hollywood—The Dinning Sisters handle their three big coast jobs with the greatest of ease. If they aren't emoting in front of the Columbia cameras, they're singing nightly at the Troc, and still find time to squeeze in Capitol recording sessions. (Left to right) Ginger, Lou and Jean.

Band Stories Popular, But Few Done Right

New York—If the rash of band articles in the big mags of general circulation continues, *Down Beat* will have to start publishing short short stories and misery serials just to get even.

Within recent weeks special pieces on pop music and musicians have appeared in *Collier's*, *Saturday Evening Post*, *Look*, *Pic*, *True* and the *Women's Home Companion*, to mention only those that come to mind readily.

The red-hot interest of the general magazines in jazz, swing and variations is, of course, a great break for bands and bandsmen, not to mention bookers, box-office and ballrooms. But the music men, never loath to inspect a gift bangtail in the molar, have come up with certain criticisms.

Wrong Slant On Music

A general beef is that the stories are inclined to treat music pretty superficially and to stress that the men involved are clowns rather than musicians. They point out that writers are inclined to reach for an angle or a lead and give overemphasis to matters that have little or nothing to do with sharps and flats.

Thus with *The Saturday Evening Post* when it titled its recent essay by Richard English *The Battling Brothers Dorsey*, laying stress on the occasional hassels between the two freres.

Even Frazier Does It

And George Frazier, writing of *Mr. Jazz in True* gave plenty of wordage to Eddie Condon's drinking habits, setting the pace quickly in paragraph two, thus: "For a bad hangover," prescribes Condon, "take the juice of two quarts of whisky."

Look, instead of stressing that musicians are characters, based

Name Band Lineup For Diego Dancery

San Diego—Mission Beach ballroom has set the following bands: Jimmy Dorsey, May 14; Louis Prima, June 11; Woody Herman, July 9; Prima, July 25; Stan Kenton, Aug. 6; Herman, Aug. 20; Charlie Barnet, Sept. 3. Fill-in bands are yet to be named as bookings above do not run from date-to-date.

was listed as *Million Dollar Band*. Presumably if Woody's Choppers played just as well but were only making \$999,999.00, they'd not be worthy of space in *Look*.

Get Together On Figures

(Incidentally, the mags should get together on their finance figuring. *Look* figured the Herman band gross as upwards of \$1,200,000 for a year. The *S. E. P.* declared the gross of the Dorsey brothers to be \$6,201,000 in five years "between them." In other words, if the statistics are right, one Dorsey grosses about half of what one Herman does.)

Of course the mag writers and editors can rebutt, and with some justice, that no musicians will ever be completely satisfied with a story written on music for the general public. They say you've got to have an angle to get the average person interested in a band—that a mere appraisal of its music would draw nothing but yawns.

In any case, the maestri are getting writeups. Maybe, as long as their names are spelled right, they've got no cause to squawk.

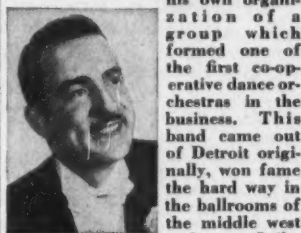
—rod

its story on finance. An elaborate picture layout on Woody Herman

who, dat

SPIKE KNOBLOCH

This is the true name of a famous saxophone player and band leader who is the sole survivor in his own organization of a group which formed one of the first co-operative dance orchestras in the business. This band came out of Detroit originally, won fame the hard way in the ballrooms of the middle west and east. Spike



originally sat in the sax section, while a violin player fronted the band. Later he took over the baton, seldom plays his horn any more. You know this leader as: *Glen Gray*

Pendarvis Directs Music For Sta. KLAC

Los Angeles—Paul Pendarvis is the new musical director of KLAC (formerly KMTR).

During the past three years Pendarvis has been employed by an aircraft and auto parts manufacturer. At KLAC he heads a small combo doing a half-hour show daily except Saturday.

LA Danceries Bid For The Top Bands

Los Angeles—Competitive bidding by local dancerics for top name bands is creating a bonanza hereabouts for someone—but most likely for booking concerns.

The Palladium, which has had easy sailing here for years by spotting a top name every few months and coasting on medium bracket attractions between times, got Les Brown for latter part of summer opening July 23 for \$5,000 per week but only by virtue of a contract signed following Brown's last engagement. Brown could have gotten \$5,500 from the new Avadon and probably \$6,500 from the Casino Gardens, now operated by Tommy Dorsey and Dick Gabbe.

Jimmy Dorsey, who sold his holdings in the Casino to Gabbe, was figured to play the Casino this Spring but it's understood the Palladium's Maurice Cohen is trying to lure JD away from the beach spot with the biggest price ever paid out by the Palladium, a reported \$7,500 per week.

Jones Society Date

Hollywood—Spike Jones, with a 32-piece society ork carrying ten strings was set for a March 21 opening at the Trocadero. The City Slickers will be showcased within the larger unit.

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(Jumped from Page 8)
SHORTY SHEROCK

Talk Of The Town
Meandering
Signature 28113

Sherock's band plays accompaniment for Corky Corcoran's tenor on *Talk* and for Arnold Ross' piano on *Meandering*. Band has only the backgrounds, well scored, and Sherock's horn doesn't get even a high note. Results of this odd combination are very satisfying—Ross and Corcoran do not fall on their full ten inches. Tenorman shows his definite early Hawkins influence. Melodic, musically brilliant solos, nicely arranged.

BENNY GOODMAN

Talk Of The Town
Swing Angel
Columbia 36955

BG, Lou McGarity, Mel Powell and Stan Getz get solo spots on

Swing Angel, a rather stereotyped opus that at least gets a clean job from the band, more than a good percentage of big band stuff released currently. *Talk* is arranged by Eddie Sauter, with his brilliant knowledge of chords, etc. Art Lund vocalizes and Johnny Best has a fine trumpet passage.

LEM DAVIS SEXTET

Nothin' From Nothin'
My Blue Heaven
Sunset SRC 7558

These sides fall among the well recorded, well played small combo swing—yet so much of the stuff, fails to hit the selected few on top. If you're looking for something special, or only the exceptional, this isn't it—but neither are any of the other sides reviewed this issue. The Davis group turned out a good session, there is good feeling on both numbers, and certainly good musicians—yet the spark that separates good from great is lacking. It's good swing, but only that. Dodo, Vic, Henry Tucker are back (see Lester Young). John Simmons is the bassist, Emmett Berry the capable trumpet. Lem is featured vocally and on alto. Recorded on the coast.

BENNY MORTON

Morton's trombone, Barney Bigard on clarinet and Ben Webster on tenor are featured on this Blue Note 12-inch. Sammy Benskin, piano; Israel Crosby, bass; and Eddie Dougherty, drums are also on: *Conversing In Blue* and *The Sheik of Araby*. (Blue Note 46)

BULL MOOSE JACKSON

The new Queen label waxes six sides with this septa group, entitled the "Buffalo Bearcats". Tunes are: *Honeydripper*, *Hold Him Joe*, *Bull Moose Jackson Blues* (written by Lucky Millinder), *We Ain't Got Nothin'*, *Oo-Oo-Ee-Bob-A-Lee-Bob* and *Jamin' and Jumpin'* (the last also by Millinder). (Queen 4100, 4102, 4107)

MAYLON CLARK SEXTET

With the same personnel as Clark's first Jewel coupling, *Can't We Be Friends* and *East Lynne* are taken for a romp with this all-star coast group. Clark's clarinet featured. (Jewel R-5001)

LUCKY THOMPSON

Thelma Lowe has a particularly interesting vocal on *No-Good Man Blues*, others—*Why Not*, *Irresistible You* and *Phace*—feature Lucky's tenor, James John-

G.I. Fave



Okinawa—Bob Allen, who once fronted his own band and also sang with Hal Kemp and Tommy Dorsey, is now singing on the G.I. circuit. A service man's camera caught him as he was giving out with song.

son's trombone, Rudy Rutherford's clarinet, Shadow Wilson's drums, Freddie Green's guitar, Arab Richardson's bass, Bill Doggett's piano and Karl George's trumpet. All but Doggett are Basie or ex-Basie men. (Exclusive)

Dance

LES BROWN

In The Moon Mist
The Frim Fram Sance
Columbia 36961

Perhaps the most consistently satisfying recording band of the past twelve months has been the Les Brown band. They have managed the trick of turning out edible commercial platters that are highly interesting to a musical degree. Chief arranger Frank Comstock, no genius, writes interesting and at times brilliantly listenable dance scores. Tenorman Ted Nash, despite his stratospheric solos, is one of the more satisfying soloists, Doris Day and Butch Stone two excellent vocalists. What more could a band desire? Spin these two sides and find something lacking—if possible. One of the more consistently better bands, particularly fine on records.

HARRY JAMES

The Ellington-Hodges-George score, *The Wonder Of You*, is coupled with *I'm In Love With Two Sweethearts*. First side takes a Kitty Kallen vocal, second with

Long's Junie Mays To Rehearse Group

Miami—Junie Mays resumed his place as pianist with Johnny Long's ork for a short time after his discharge from navy service. Junie was to leave the band again at the completion of a date at Flagler Gardens here March 23 to start rehearsals of a six-piece group for cocktail lounge work. Unit has its first date at the Preview, New Orleans, opening first of May for an indefinite run.

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Buddy Di Vito. Strings are subordinated, Willie Smith solos nicely on Sweethearts. Not a rebop on 20-inches! (Columbia)

RAY MCKINLEY

Patience And Fortitude and *You've Got Me Crying Again*, latter with Peggy Mann's vocal, is Ray's new band's record first. It's nice stuff but certainly won't set the world on fire. (Majestic 7169)

Vocal

DINAH WASHINGTON

I Can't Get Started With You
Joy Juice
Wise Woman Blues
No Voot, No Boot
Mercury 2052, Apollo 1170

Dinah's Mercury sides are with a studio band, and although there's nice trumpet she is much more at ease with the small combo that backs her efficiently on the Apollo sides. Lucky Thompson, Jewel Grant, Karl George, Lee Young, Gene Porter, Charles Mingus, Wilbert Baranco and Milt Jackson are the musicians. The blues are blue in shading; she sings *Can't Get Started* with more restraint if less feeling. Dinah's always good.

HARRY GIBSON

What's His Story
Who's Goin' Steady With Who
Musicaart 347

The Hipster's zany hip humor is ably illustrated on both these sides, and his wacky night club atmosphere humor comes off well on wax. His piano accompanies; the lyrics all Gibson's, of course.

FRANK SINATRA

Columbia Album C-112

Beautifully selected tunes, excellent backgrounds and Sinatra (Modulate to Page 17)

G.I. Publishers Enter Disc Field

New York—G. I. Music, a publishing firm with a personnel of former G.I.'s, publishing tunes written by members of the armed forces, and which will be the theme of a film by Paramount Pictures, has branched out into the recording field. G.I. Records has named Justin Stone recording director. Discs will also feature former G.I. talent.

First sides cut were by vocalist Jimmy Foster, a vocal quintet called The Holidays, accompanied by a trio headed by pianist Buddy Weed, including guitarist Tommy Kay and bassist Felix Giobbi.

Bernhardt Rehearses

Detroit—Charlie Bernhardt has been rehearsing a 12-piece crew with several name sidemen in his lineup. Charlie, in the service for three years, has Paul Kronback, ex-Barnet, on first trumpet; Bob Lympers, ex-Kenton; Art House and Art Mardigan, ex-Auldmen in the band.

Harline's New Show

Los Angeles—Leigh Harline, RKO music director and composer, will baton a 36-piece ork on the summer music replacement for the Ford Sunday Evening Hour show. Show, from Hollywood, will commence around June first, via ABC.

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Nero Plays Fiddle To Spellbound Audience

New York—Sometimes when you look forward to something with much anticipation, expecting something almost too good to be true, you find it lacking when the event actually occurs. Not so with Paul Nero's concert at Town Hall, Saturday, March 9.

In the field of jazz violinists, he is truly great. Too much can't be said for his talent as a violinist and a composer.

The versatile Nero performed to a spellbound audience, from beginning to end—one that was reluctant to call it curtains after three encores.

Assisted by pianist Gene Helmer, bassist Irving Whitenack, guitarist Carmen Mastren, and "Specs" Powell on drums, Nero's selections included several original

nals, with other numbers receiving first performances, such as Ed Finkle's *Waltz, Music for Late at Night* by Jack End, and Andre Previn's *Rondo in Rhythm*. Also on the program was Eddie South's *Tzigane in Rhythm*.

Compositions from Nero's original *Solo Flight*, a *Suite for Hot Fiddle*, which he recorded in album form for Decca, preceded the three encores. *Solo Flight* was done by Nero, Mastren and Whitenack.

Diggin' The Discs—Don

(Jumped from Page 16)

at his best is the thumb-nail summation of this both beautiful and commercial album. Frank is singing with less affectation, more true feeling and certainty than of a year ago, certainly much more polished than his James days. And Stordahl manages gorgeous backdrops, lush yet not too far so. Tunes, all faves, are: *You Go To My Head*, *I Don't Know Why, These Foolish Things*, *A Ghost Of A Chance*, *Why Shouldn't I*, *Try A Little Tenderness*, *Someone To Watch Over Me*, *Paradise*.

JO STAFFORD

Capitol Album B-D 23

Jo's following is undoubtedly just as strong as Sinatra's, and while the tunes aren't of the exceptional calibre of the Columbia album, there's nothing wrong here—and they're sure fire Stafford material. Tunes are: *Over The Rainbow*, *Walkin' My Baby Back Home*, *Yesterdays*, *Georgia On My Mind*, *Carry Me Back To Old Virginny*, *Sometimes I'm Happy*, *The Boy Next Door*, and *Alone Together*. Paul Weston accompanies.

HELEN HUMES

Helen has all-star backing on these recent eight sides, which are noteworthy both for that and for the well-done vocals. Some of the stars: Willie Smith, alto; Lester Young, Corky Corcoran, tenors; S. Young, trumpet; Allan Reuss, Dave Barbour, guitar; Arnold Ross, J. Bunn, piano; Red Callender, J. Rudd, bass; H. Tucker, drums. First four sides have Corky, Reuss and Ross, last four have Young and Barbour. (Philo 121-122-125-126)

PERRY COMO

Russ Columbo's oldie, *Prisoner Of Love*, is given an excellent Como treatment, with the Kern-Hammerstein *All Through The Night*. One of the best of recent Como pairings, with Russ Case accompanying nicely. (Victor 20-1814)

THELMA CARPENTER

With a band under the direction of Eddie Sauter, Thelma sings *Seems Like Old Times* and *Jug Of Wine*. Both are nice, though neither measures up to the high standard of her first two pairings. (Majestic 1030)



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Vancouver Has Monthly Bash

Vancouver, Canada—Vancouver is at last getting hip! On March 4 the third jazz concert by the B. C. Society for Jazz Promotion took place at the Howden ballroom. An audience, at least 300, listened and observed the record session which covered from Kid Ory to Woody Herman. Alex Cowie gave comment on the New Orleans era while Al Reusch told of the modern phases.

Rex Vigurs organized a group of city musicians including Slim Gordon, Joe Micelli, Al Herman, Chester Carter, Stu Scott, Wally McDonald and Virgel Lane.

Reo Thompson, president, states that all future jazz concerts will be held at the Howden ballroom on first Monday of each month.

Persons wishing to join the B. C. Society for Jazz Promotion can write to 6808 Cypress Street or 4576 west 7 avenue, Vancouver, B. C., Canada.

—Herb Pease

Jewel's Starr Not Kiddin'

Hollywood—When Kay Starr threatened to file suit against Jewel platter firm here for release from the contract under which she is bound to the Ben Pollack firm, she wasn't kiddin' at all.

Her suit has been filed in Superior Court, with the complaint stating that Pollack had promised heavy exploitation and had not kept his share of the deal.

The singer received \$100 per side for four sides without a royalty stipulation.

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Nobody Loves

New York—Billy Eckstine ordered two uniforms for each man in his band recently and after they were completed, the tailor refused to outfit Eckstine's trumpeter Fats Navarro, claiming his one suit was equivalent to two. Navarro weighs 320 pounds. Deal was straightened out, however, and now the boys are wearing their new suits.

Cincinnati—Joe Perrin, with a small combo, went into Beck's Super club here earlier this month. Top local men are being used for the sweet-type band.

Constructs Dancery

Albuquerque, New Mexico—New ballroom, with cocktail lounge and restaurant adjacent, is being constructed on route 66 near here for a May opening. Ballroom will be the first since 1935 for this town. It will be operated by the Sandia Amusement Co.

Sherock Adds Singer

New York—Shorty Sherock, who opened at the RKO theater in Boston March 21 for a week, has added David Colby as male vocalist. Colby is a former major in the army air forces, serving in the ETO.

Art Mooney Cuts For Vogue

New York—Art Mooney closed at the Strand theater here March 14 and is currently on a theater and one-nighter tour. Mooney, now at the Downtown theater in Detroit (closing March 27), is cutting several sides for Vogue Records during his stay there. He is due back at the Lincoln here sometime in April.

Before leaving New York, Mooney added tenorman Eddie Edell, formerly with Georgie Auld, and Hi Segal, lead alto, replaced Artie Mendelsohn. Marvin Price joined as road manager.

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A
Allen, Red (Onyx) NYC, nc
Anthony, Ray (Chase) St. Louis, Clang.
4/4, h
Armas, Desi (Ciro's) Hollywood, Cal.
Clang., 4/4, nc
Arnheim, Gus (Sherman's) San Diego, Cal.
r

B
Bardo, Bill (Mushbach) Kansas City, Mo.,
Opng. 4/2, h
Barnet, Charlie (400) NYC, r
Barron, Blum (Club Madrid) Louisville, Ky.,
3/29-4/4, nc
Basis, Count (Palace) Youngtown, O.,
3/28-28, t; (Paradise) Detroit, 3/29-4/4,
t; (Regal) Chicago, 4/5-11, t
Bartley, Dallas (Stairway-to-the-Stars) Chi-
cago, nc
Beneke, Tex (Karl's) Philadelphia, 3/29-4/4,
t
Blahon, Billy (Roosevelt) New Orleans,
Opng. 3/28, h
Bradshaw, Tiny (Paradise) Detroit, Clang.
3/28, t
Brandon, Henry (Edgewater Beach) Chi-
cago, h
Brady, Nat (Roosevelt) NYC, h
Brooks, Randy (Pennsylvania) NYC, h

Brown, Les (Terrace Room) Newark, N. J.,
Clang. 4/3, nc
Busse, Henry (Palace) San Francisco, h

C
Calloway, Cab (Strand) NYC, Clang. 4/4, t;
"Temple" Rochester, N. Y., 4/5-7, t
Carle, Frankie (Sherman) Chicago, Opng.
3/29, h
Carter, Benny (Tranion) Southgate, Cal.
Cavallaro, Carmen (Chicago) Chicago, 3/28-
4/10, t
Cool, Harry (Lee-N-Eddie's) Detroit, Opng.
3/29, nc
Courtney, Del (Claridge) Memphis, Opng.
3/29, h
Cugat, Xavier (Capitol) NYC, Opng. 3/28,
3/27, t
Coleman, Emil (St. Francis) San Francisco,
h

D
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny "Scat" (Rainbo) Chicago,
3/28-31, b; (Tune-Town) St. Louis, 4/2-
8, b
Donahue, Al (Golden Gate) San Francisco,
3/27-4/9, t
Dorsey, Jimmy (RKO) Boston, 3/28-4/3, t;
(Terrace Room) Newark, Opng. 4/4, nc
Dorsey, Tommy (Downtown) Detroit, 3/28-
4/5, t

E
Eldridge, Roy (El Grotto) Chicago, nc
Elgart, Les (Rustic Cabin) Englewood, N.
J., nc
Ellington, Duke (Apollo) NYC, 3/29-4/4, t

F
Foster, Chuck (Blackhawk) Chicago, r

G
Gilbert, Johnny (New Casino) Ft. Worth,
Tex., Opng. 3/29, h

Gillespie, Dizzy (Spotlite) NYC, nc
Goodman, Benny (Paramount) NYC, t
Gray, Glen (Flagler Gardens) Miami, nc

H
Hampton, Lionel (Aquarium) NYC, nc
Hawkins, Erskine (Lincoln) NYC, h
Hayes, Carlton (Club Madrid) Louisville,
Ky., Clang. 3/28, nc
Hayes, Sherman (Lee-N-Eddie's) Detroit,
Clang. 3/28, nc
Henderson, Fletcher (DeLuna) Chicago, nc
Hutton, Ina Ray (Rio Casino) Boston, 3/31-
4/13, nc

I
International Sweethearts of Rhythm (How-
ard) Washington, D.C., Clang. 3/28, t;
(Royal) Baltimore, Opng. 4/5, t

J
Johnson, Buddy (Club Riviera) St. Louis,
h
Jordan, Louis (Paradise) Detroit, 4/5-11, t
Joy, Jimmy (Latin Quarter) Detroit, nc

K
Kamel, Art (Aragon) Chicago, h
Kaye, Sammy (Capitol) NYC, Clang. 3/27, t
Kenton, Stan (State) Hartford, 3/29-31, t
King, Henry (Mark Hopkins) San Fran-
cisco, h

L
LaBrie, Lloyd (Pia-Mor) Kansas City, Mo.,
3/27-4/9, b
LaSalle, Dick (Rice) Houston, Opng. 4/1, h
Lombardo, Guy (Palace) Cleveland, Clang.
3/27, t
Long, Johnny (Adams) Newark, 3/28-4/3, t
Lopez, Vincent (Taft) NYC, h
Luncheon, Jimmie (Howard) Washington,
D.C., Opng. 4/5, t

M
Martin, Freddy (Ambassador) Los Angeles,
h
Masters, Frankie (Stevens) Chicago, h
McIntyre, Hal (Rio Casino) Boston, Clang.
3/29, nc
McKinley, Ray (Commodore) NYC, h
Monroe, Vaughn (Capitol) Washington, D.
C., 4/4-10, t
Mooney, Art (Downtown) Detroit, Clang.
3/27, t

N
Morgan, Russ (Plantation) Houston, nc
Morrow, Buddy (Roseland) NYC, b

O
Olsen, George (Tranion) Chicago, b

P
Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (Sherman) Chicago, Clang.
3/28, h
Pearl, Ray (Melody Mill) N. Riverside, Ill.,
3/27, t

R
Reichman, Joe (Majestic) Dallas, 3/28-4/3,
t; (Worth) Ft. Worth, 4/4-7, t
Reid, Don (Roosevelt) New Orleans, Clang.
3/27, h
Reisman, Leo (Waldorf-Astoria) NYC, h

S
Saunders, Red (Garrick) Chicago, nc
Scott, Raymond (Chase) St. Louis, Opng.
4/5, h
Snyder, Bill (Baker) Dallas, h
Spivak, Charlie (Karl's) Philadelphia, Clang.
3/28, t; (Meadowbrook) Cedar Grove, N.
J., Opng. 4/2, nc
Straeter, Ted (Plaza) NYC, Clang. 4/3, h
Strong, Benny (Bismarck) Chicago, h
Stuart, Nick (Club Moderne) Long Beach,
Cal., nc

T
Teagarden, Jack (Rainbo) Chicago, Opng.
4/2-14, b

V
Van, Garwood (Statler) Boston, Clang.
3/27, h

W
Wald, Jerry (New Yorker) NYC, h
Waples, Buddy (Ansley) Atlanta, Ga., h
Watters, Lu (Dawn Club) San Francisco, nc
Wayne, Phil (LaMartine) NYC, nc
Weema, Ted (Castle Farms) Cincinnati,
3/28-4/4, nc
Wiggins, Eddie (Braun Rail) Chicago, nc
Williams, Cootie (Apollo) NYC, Clang.
3/28, t
Williams, Griff (Palmer House) Chicago, h

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"Seas" Davis; Apr. 2, Jack
Teagarden

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Tony Pastor; Mar. 29, Frank-
ie Carle

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Les Brown; Apr. 4, Jimmy
Dorsey

TRIANON, Southgate, Cal.—
Benny Carter

Olsen, George (Tranion) Chicago, b

Pablo, Don (Palm Beach) Detroit, nc
Pastor, Tony (Sherman) Chicago, Clang.
3/28, h
Pearl, Ray (Melody Mill) N. Riverside, Ill.,
3/27, t

Pettit, Emil (Versailles) NYC, nc
Phillips, Ted (Tune-Town) St. Louis, 3/26-
31, b
Prima, Louis (Meadowbrook) Cedar Grove,
N. J., Clang. 3/31, nc

Reichman, Joe (Majestic) Dallas, 3/28-4/3,
t; (Worth) Ft. Worth, 4/4-7, t
Reid, Don (Roosevelt) New Orleans, Clang.
3/27, h
Reisman, Leo (Waldorf-Astoria) NYC, h

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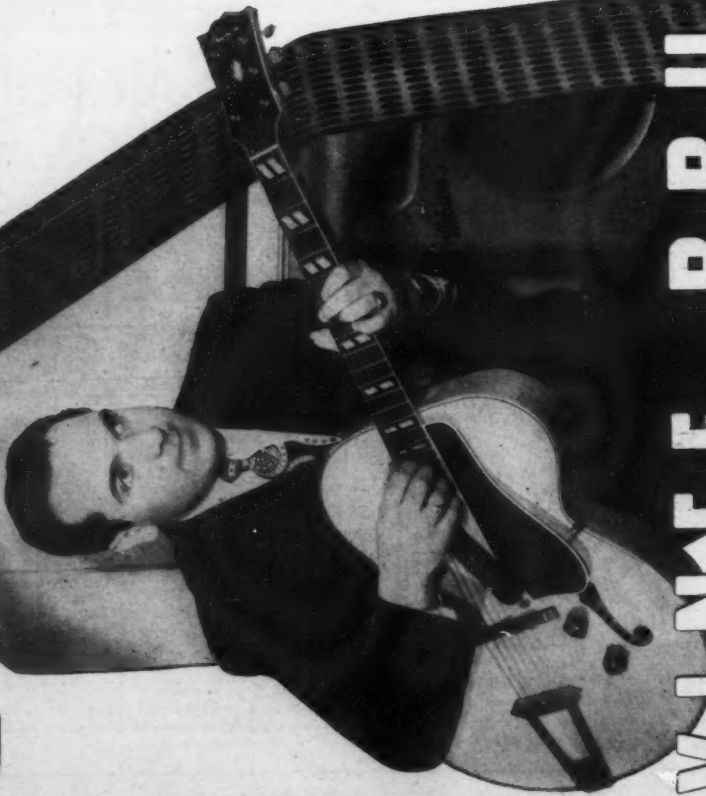
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